

THE LITERARY GAZETTE

Journal of the Belles Lettres, Science, and Art.

No. 1883.

LONDON, SATURDAY, FEBRUARY 19, 1853.

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March 3.—1. "On the Geological Origin and Distribution of Clays." By Professor Ramsay, F.R.S.
March 10.—2. "On the Extraction and Preparation of Clays, China, Stones, &c." By Mr. Warrington W. Smyth, M.A. Camb., &c.
March 17.—3. "A General View of the Chemistry of Pottery." By Dr. Lyon Playfair, C.B., F.R.S., &c.
March 24.—4. "On the Applications of the Metals to the Colouring and Ornamentation of Pottery and Porcelain." By Dr. Percy, F.R.S.
March 31.—5. "On the History of the Art applied to Ancient Pottery." By R. N. Wornum, Esq.
April 7.—6. "On the History of the Art applied to Modern Pottery." By R. N. Wornum, Esq.
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REVIEWS.

Passages from my Life, together with Memoirs of the Campaigns of 1813 and 1814. By Baron Von Müffling. Edited, with Notes, by Colonel Philip Yorke, F.R.S. Bentley.

THE name of Baron Müffling stands high in the modern military annals of Prussia, but he is chiefly known in this country from his connexion with the British army at the close of the great continental war. He occupied at the head-quarters of the Duke of Wellington a position similar to that of the present Commander-in-Chief, Lord Hardinge, in the camp of Blücher. While in this post, the Baron had much opportunity of knowing intimately the plans and designs of the English general, and his notices of the Duke of Wellington form one of the most valuable portions of the present volume. During the occupation of France by the allied armies after Waterloo, Baron Müffling, possessing the confidence of all the chiefs, was appointed Commandant of Paris, an office which he filled to the entire satisfaction of the allied sovereigns and field-marshal, receiving, at the same time, the grateful thanks of the French government and of the municipal council of the city. Subsequently the Baron was engaged in the negotiations of the Congress of Aix-la-Chapelle, in 1818, and in the following year was appointed Plenipotentiary, from Austria and Prussia conjointly, to the King of the Netherlands. In 1829 he was dispatched on a diplomatic mission to Constantinople, the mediation of Prussia having been desired between the Emperor of Russia and the Sultan. He was successful in fixing the terms of peace between those two powers, and received the cordial thanks of the Emperor Nicholas for his services, with the order of St. Wladimir. In his late years the Baron occupied himself with writing *Memoirs of his Life*, intended for the use of his children and family. Judging that these *Memoirs* might not, as a whole, be suitable for publication, he prepared a posthumous work, containing certain passages relating to public events of which he had been an eye-witness, and which seemed to possess an European interest. With this view, he extracted from the *Memoirs*, under the title of 'Passages from my Life,' the work of which the larger part is now translated by Colonel Yorke. The concluding portion of the original German volume consisted of an account of the author's Turkish mission, the interest of which the translator deems would be less for English readers, and he has therefore substituted the Baron's narrative of the Campaigns of 1813 and 1814. The author then occupied the position of Quarter-Master-General to the Prussian army, and has recorded many new and curious facts and anecdotes relating to the men and events of that period. From both portions of the very interesting volume which Colonel Yorke has presented to the English public we proceed to give a few extracts, which will serve to give an idea of the matter and style of the *Memoirs*.

Baron Müffling was the son of an officer of the Seven Years' War, and was early trained for the military profession. In 1792, when in his eighteenth year, he joined the Prussian army, and served till 1798 in the revolutionary wars of the Rhine. From 1798 till 1805, he was employed as engineer in directing the trigonometrical survey for Lecoq's Map of

Westphalia, and afterwards, when assistant to Herr von Zach, of the Seeberg Observatory, directed the Thuringian mensuration, and travelled over the central countries of Germany. In 1805 he was appointed to the General Staff Brigade, after which he saw much service, and came in contact with several historical personages, of whom he has given striking sketches.

After the Peace of Tilsit, Baron Müffling, in 1808, was attached to the Court of the Duke of Weimar, with whom he remained till 1813. He was present at the meeting of the Emperor Alexander and Napoleon at Erfurt, and has left an animated description of what he witnessed on that occasion.

"Napoleon evidently endeavoured to gain the Emperor to his ends by marked personal attention, but on the other hand to accustom him to the new relation arising from the Peace of Tilsit. He considered himself as the host, the Emperor as his guest; and he did the honours with scrupulous attention.

"The Emperor found every comfort in a house prepared for him. Napoleon kept a daily table, and never neglected to receive him at the foot of his stairs, *en escarpins*, with his hat under his arm. His chief attendants, the Prince de Neufchatel, the Grand Maréchal Duroc, the grand Ecuyer Caulaincourt, the numerous aides-de-camp, the Marshals summoned to this meeting, Soult, Lannes, Oudinot, &c., the Prince de Talleyrand, the Duc de Bassano, &c., all fêted the Emperor and the Grand Duke Constantine, but with the bearing of grandees.

"A part of the French army returned by regiments from Prussia, during the Congress, and were ordered, not undesignated, upon Erfurt, were Napoleon reviewed them before the gates. They were troops which Napoleon had not seen since the Peace of Tilsit. The Emperor was taken to this parade by Napoleon, who allowed him to ride on his right hand. Arrived on the ground, Napoleon spurred his charger, and galloped along the front of the right wing, without troubling himself about the Emperor, who, mounted on one of Napoleon's horses, had to rush after him like an aide-de-camp. The regiment then formed itself into close column, and Napoleon called out to the officers, 'Les braves en avant!' A number of officers, subalterns, and privates stepped forth and formed a large semicircle. Napoleon dismounted; all did the same; he then invited the Emperor and the Grand Duke to come on his right; on his left stood the Prince de Neufchatel, with a tablet in his hand. The semicircle was closed by the Princes present and their suites.

"The commandant of the regiment called out by name each individual in succession, and presented him to Napoleon, who inquired where and how he had distinguished himself. This regiment had assisted in determining the fate of the battle of Friedland, and all the rewards to be distributed were for this battle. The men now related their behaviour during the conflict. One had with his own hand killed so many Russians, and made so many prisoners; another had taken a flag; a third a cannon; a fourth had driven a Russian battalion into the water, where it perished. Napoleon listened to all attentively, and then decreed promotion or the Legion of Honour, which the Prince de Neufchatel wrote down; as each person stepped forward in succession, he repeated the same question, so that the impression forced itself upon the bystanders, that it was his intention to embarrass or torture the Emperor Alexander. All eyes involuntarily turned towards the latter, as he stood beside Napoleon with the calmest bearing, until the last of the heroes to be rewarded had vaunted his achievements. The Grand Duke Constantine had withdrawn from the circle, and was inspecting a battery. The Russians and Germans naturally viewed Napoleon's conduct as brutal and revolting; but, to the honour of Frenchmen I must observe, that disapprobation was to be read on many faces around Napoleon."

A long account is given of a grand *battue* which the emperors and their suites attended. At this meeting Napoleon had a very narrow escape from assassination.

"Among the number of persons who from curiosity flocked to this hunt at Weimar, were two Prussians, who, mounted on good horses, and muffled in cloaks (under which they concealed muskets), waited for Napoleon near the Webicht (a little wood near Weimar), with the intention of putting an end to his life. He came in an open carriage, but who sat next to him? Prince William of Prussia! The conspirators had agreed to fire on him, though even an intimate friend, of his suite, sitting next him, should run the risk of falling an innocent sacrifice to one of the many scattering balls. When they perceived the brother of their king by Napoleon's side, their arm refused to do its office."

Napoleon, it seems, was a miserably bad shot, and an amusing contrivance was resorted to for the safety of his companions in the chase.

"The Prince de Neufchatel, as *Grand Veneur*, questioned me closely beforehand about the mode of beating, and insisted that in the field-beating deep holes should be dug for the shooters. This was done, and the soundness of his reasons were apparent in the course of the day's sport.

"Napoleon and the Emperor Alexander stood side by side; the French marshals on the right and left. When the first hare was started, all the marshals disappeared in their deep holes, and Napoleon fired away indiscriminately at the supports of his empire, at the hares and beaters. After the sport was over, and the guns were packed up, when, in answer to the Prince de Neufchatel's question, I was able to say that we had no wounded, he exclaimed, 'Dieu merci!'

After the disasters of the French invasion of Russia, the spirit of the Germans awakened to resist the oppression under which they had lain, and preparations were made for the war of 1813. Baron Müffling then left the Court of Weimar, which had for some years been the centre of German independence and patriotic communication, and rejoined the Prussian service. Of the campaigns of 1813 and 1814, valuable notices are given in the 'Passages from my Life,' and a more detailed narrative in the concluding portion of Colonel Yorke's volume, which is translated from a separate work, published at Berlin in 1824. But we pass over this part of the work to give some extracts more attractive to English readers, from their connexion with the general and army who conquered at Waterloo. Baron Müffling, on being sent by the King of Prussia to the English head-quarters, to keep up the connexion between Wellington and Blücher, arrived with no favourable impression of the mission on which he was engaged.

"On my departure General von Gneisenau warned me to be much on my guard with the Duke of Wellington, for that by his relations with India, and his transactions with the deceitful Nabobs, this distinguished general had so accustomed himself to duplicity, that he had at last become such a master in the art as even to outwit the Nabobs themselves.

"In Brussels I relieved General von Roeder, who thanked Heaven that he was about to leave these head-quarters, where he felt annoyed by daily causes of offence. But in fact his irritability carried him too far. Now one Englishman entered his room with his hat on; another, not understanding him, would answer him by a prolonged 'Eh!' and then, again, proper regard was not paid to his rank. I made him tell me everything circumstantially; and this was of great use to me, clearly showing how unfair it is for any one in the midst of a foreign nation to frame his expectations on the ideas he brings with him, instead of studying the habits and customs of those around him.

"My endeavour to stand well with the Duke of Wellington and the officers of the English army, was not unsuccessful. I was favoured by the circumstance of their knowing, that since the opening of the war in 1813, I had served on the general staff of Field-Marshal Blücher. This procured me a friendly reception, as the Field-Marshal was in high repute with the whole English army."

The authority exercised by the Duke in the English army presented a striking contrast to that which was found in the Prussian service.

"I perceived that the Duke exercised far greater power in the army he commanded than Prince Blücher in the one committed to his care. The rules of the English service permitted the Duke's suspending any officer and sending him back to England. The Duke had used this power during the war in Spain, when disobedience showed itself amongst the higher officers. Sir Robert Wilson was an instance of this.

"Amongst all the generals, from the leaders of corps to the commanders of brigades, not one was to be found in the active army who had been known as refractory.

"It was not the custom in this army to criticise or control the Commander-in-Chief. Discipline was strictly enforced; every one knew his rights and his duties. The Duke, in matters of service, was very short and decided. He allowed questions, but dismissed all such as were unnecessary. His detractors have accused him of being inclined to encroach on the functions of others,—a charge which is at variance with my experience.

"His Military Secretary and Quartermaster-General were tried men; his aides-de-camp and *galopins* were young men of the best families in England, who thought it an honour to devote to their country and its greatest commander, all the energies of their will and intellect. Mounting the best horses of England's famous breed, they made a point of honour, whenever the Duke added 'Quick!' to a message, of riding three German miles in the hour, or one mile (four English) in eighteen minutes."

Of what passed in the night between the 15th and the 16th of June, the following account is given—

"Towards midnight the Duke entered my room and said: 'I have got news from Mons, from General Dörnberg, who reports that Napoleon has turned towards Charleroi with all his forces, and that there is no longer any enemy in front of him; therefore orders for the concentration of my army at Nivelles and Quatre Bras are already dispatched. The numerous friends of Napoleon who are here (as towards evening the cannonade could be distinctly heard before the gates of Brussels) will raise their heads: the well-disposed must be tranquillized; let us therefore go, all the same, to the ball of the Duchess of Richmond; after which, about five o'clock, we can ride off to the troops assembled at Quatre Bras."

"All took place accordingly; the Duke appeared very cheerful at the ball, where all the great people of Brussels were collected; he remained there till three o'clock, and about five we were on horseback. We overtook the troops, and reached Quatre Bras about eleven A.M., where the enemy had placed his advanced posts opposite the troops of Perponcher's division. As the enemy remained quiet, and intelligence had meanwhile reached me that the Prussian army was assembling at Ligny, the Duke thought it best to ride over to the Field-Marshal, and concert with him by word of mouth, what measures must be taken for a decisive battle with our combined forces. This was immediately put in execution. On the way the Duke said to me: 'If, as seems likely, the division of the enemy's forces posted in Frasnès, opposite Quatre Bras, is inconsiderable, and only intended to mask the English army, I can employ my whole strength in support of the Field-Marshal, and will gladly execute all his wishes in regard to joint operations."

On the morning of the 18th of June, the

Baron accompanied Wellington in his examination of the details of his position at Waterloo. His notices of various points in the battle are important, although there is too much disposition to magnify his own services, as well as to claim for his countrymen an undue share in the issue of the battle.

"The battle began so hotly, that I was apprehensive Napoleon might succeed in running down the English army on some one point, and driving them from their position before the Prussians could arrive on the plateau to support them. For this reason I was anxious to hasten the march of the Prussians, and spoke with the Duke (after the battle had begun) about the strength and weakness of his line of battle.

"Not fearing for his centre and left wing, I considered his right wing the weakest point; and Hougoumont, in particular, I deemed untenable in a serious assault by the enemy. This the Duke disputed, as he had put the old castle in a state of defence, and caused the long garden wall towards the field of battle to be re-erected; and he added, 'I have thrown Macdonell into it,'—an officer on whom he placed especial reliance. 'But how will it be,' replied I, 'if the enemy advances on the Nivelles road, towards which the garden of Hougoumont has no wall, but only a very light, indefensible hedge, and consequently all but the house must be given up? But the house, without the garden, will not hinder in the least the attack on the English right wing.' I repaired thither with the Duke; he drew in his right wing (which was extended to Braine-la-Leud), raised a battery which swept the Nivelles road, and stationed some infantry in its rear, to cover by offensive movements the access to the garden from this side.

"When the enemy had been driven out of Papelotte; when I had brought two batteries from Zieten's corps, to important points previously selected; and when the enemy enfiladed on his line, and on the flank formed against Blücher, gave way, I hastened, with a battery of Prussian artillery, to the centre of the English line, which still kept up a musketry-fire, though the guns were silenced. I met the Duke in the neighbourhood of La Haye Sainte, holding a telescope raised in his right hand: he called out to me from a distance: 'Well! you see Macdonell has held Hougoumont!' This was an expression of pleasure that his brave comrade had answered his expectations. The enemy's right wing, as far as the chaussée, was already in full retreat, pursued by Zieten's corps.

"The enemy's centre, however, from the chaussée almost to Hougoumont, still remained immovable. But when the mounted battery on the height of La Haye Sainte opened its fire, the retreat began also on the other side of the chaussée, as the balls from the batteries of Bülow's corps already swept the French line far beyond the farm of La Belle Alliance. The Duke said to me, that he would cause his whole line to advance; and accordingly he repaired himself to its centre, between La Haye Sainte and Hougoumont. When the line of infantry moved forward, small masses of only some hundred men, at great intervals, were seen everywhere advancing. The position in which the infantry had fought was marked, as far as the eye could reach, by a red line, caused by the red uniform of the numerous killed and wounded who lay there.

"This advance of such weak battalions, with the great gaps between, appeared hazardous, and General Lord Uxbridge (afterwards Marquis of Anglesey), who commanded the cavalry, drew the Duke's attention to the danger; the Duke, however, would not order them to stop, as the English cavalry formed a second line, ready to support the infantry, should the French still be in a condition to attack it. There was, probably, also a political motive for this advance. The Duke, with his practised eye, perceived that the French army was no longer dangerous: he was equally aware, indeed, that with his infantry so diminished he could achieve nothing more of importance; but if he

stood still, and resigned the pursuit to the Prussian army alone, it might appear, in the eyes of Europe, as if the English army had defended themselves bravely indeed, but that the Prussians alone decided and won the battle.

"When the two leaders afterwards met, it could be arranged with good grace that the Prussian army should undertake the pursuit.

"About midnight, at Waterloo, returning from the pursuit, which I had continued with the Prussian army to Genappe, I said to the Duke—'The Field-Marshal will call the battle 'Belle Alliance.' He made no answer, and I perceived at once that he had no intention of giving it this name. Now, whether he was afraid of thereby prejudicing himself or his army, I know not. Meanwhile he had probably already called it the battle of Waterloo in his previous report to England, for he was in the habit of naming the battles he won in India and Spain after his head-quarters.

"After this battle I enjoyed a greater share of the Duke's confidence, which was uninterrupted. He had seen that I had the welfare of all at heart, and that I entertained towards him the reverence due to those talents as a commander, which did not more distinguish him than the openness and rectitude of his character. On the march to Paris, the Prussian army made longer marches than the English; and when in the morning I made my daily communications to the Duke, I took the liberty of respectfully calling his attention to this, and suggesting that it would be better if he kept the same pace as his ally. He was silent at first, but on my urging him again to move more rapidly, he said to me: 'Do not press me on this point, for I tell you it won't do. If you were better acquainted with the English army, its composition and habits, you would say the same. I cannot separate from my tents and my supplies. My troops must be well kept and well supplied in camp, if order and discipline are to be maintained. It is better that I should arrive two days later in Paris, than that discipline should be relaxed."

It was on the urgent recommendation of the Duke of Wellington that Baron Muffling was appointed Governor and Commandant of Paris, "a proof of his confidence," the Baron says, "which I valued more highly than the Commander's Cross of the Bath, which he presented to me by order of the Prince Regent." Of the events during the occupation by the allied armies many details are given, which show in a strong light the admirable arrangements for maintaining order and discipline, and at the same time redound to the credit of the Governor, whose honourable and efficient manner of executing his difficult duties was universally recognised. The appendix contains some curious letters relating to the purpose of the Prussian generals to put Napoleon to death, and the saving of his life by the Duke of Wellington. Blücher had resolved to execute Napoleon on the spot where the Duc d'Enghien was shot, but the firmness and generosity, or, as the Prussians called it, "the theatrical magnanimity" of the Duke, prevented this being carried into effect. Besides the written correspondence on the subject, oral messages passed between Blücher and Wellington, of which the Baron was the conveyor. The words with which the Duke concluded his decisive reply are worthy of record. "I wish my friend and colleague to see this matter in the light I do; such an act would hand down our names to history stained by a crime, and posterity would say of us that we did not deserve to be the conquerors of Napoleon, the more so as such a deed is now quite useless, and can have no object."

We have only to add a word in praise of the manner in which the work is edited by Colonel Yorke, whose military knowledge

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and literary ability eminently qualify him for undertaking the task which he has well performed.

The Hero's Funeral. A Poem. By Robert Montgomery, M.A. Routledge and Co. THERE are some books which we are tempted to notice chiefly from the name and notoriety of their authors. Although of little intrinsic worth, they obtain from accidental circumstances a marvellous popularity. Of such works are the poetical writings of Mr. Robert Montgomery. How many editions of 'Satan,' or of 'The Omnipresence of the Deity,' are now published we know not; but there were eleven of the latter poem so long ago as 1830, when the 'Edinburgh Review' thought the popularity of such a composition a phenomenon worthy of being examined and accounted for. The conclusion of the reviewer, no less a critic than Mr. T. B. Macaulay, ('Historical and Critical Essays,' Vol. I., p. 256.) was, that the popularity of 'Satan' was the triumph of "the art of puffing." A curious disquisition was given in that article on the different sources of favour to which poets have now to look from those of former ages. Instead of a few wealthy patrons, as in the days when readers were few, it is now the general public who have to be pleased, and in consequence of this the flattery of former days has given place to the system of modern puffing. It is astonishing how an author could survive that criticism of the 'Edinburgh Review.' It shows of what different stuff writers are made. Naturalists tell us of the wonderful vitality of some of the lower classes of animal creation, the attempts to destroy the life of which tend rather to its invigoration or multiplication. We find the same in the literary world. Souls of sensibility and genius are injured by what scarcely touches the obtuseness and vanity of less ethereal spirits. Poor Jack Keats was killed by an article not half so severe as that which was merely intended to silence Mr. Robert Montgomery. The amusing remark of the poet Cowper, in his lines on Tithing Day, seems here to be reversed:—

"O why are farmers made so coarse,
And clergy made so fine?
A kick that scarce would move a horse
May kill a sound Divine."

The Rev. Robert Montgomery was unmoved and untaught by the severe lesson he then received. He still persists in writing bad poetry, and his bad poetry is puffed as outrageously as ever. Here is what the 'English Review,' as quoted in the advertisements of the second edition, says of the poem under our present notice:—"The 'Hero's Funeral' reminds us of all the power in the laudatory Odes of Dryden. Future ages will consider it as one of Robert Montgomery's most solid claims to immortality."

Is the reviewer speaking in irony or in earnest? Is this genuine praise or gross puffing? Either way, the interests of sound literary criticism demand that some notice should be taken of a Poem thus brought before the public. We will leave our readers to judge for themselves, after presenting a few extracts. The Poem consists of twenty-two cantos, descriptive of different scenes and events of the funeral. We give a few lines under their several headings:—

"MILITARY SCENE."

"Hark! again the muffled drum,
While the plum'd Battalions come,
Tinting deep their measur'd tread
To the March surnam'd the Dead,

Six in file, in single rank,
Ringing out a hollow clank:—
Mingle with the martial scene
Mailed Guard and Red Marine,
Foot and Horse-Artillery,
And brigades of Infantry.—
For this, each Regiment sent its type to show
Some fitting token of funeral woe;
And when, to end the vast array,
Hussar and Lancer lined the way,
The wailing Piper, next, a pibroch blew
And coromach that thrilled the soul of Feeling through!

"THE FUNERAL-CAR."

"But lo! with gloomy scutcheons glorious,
Each telling of the Past victorious,
Engrav'd by heraldry of war,
Come rolling on the laurel'd Car,
Under the shade of whose triumphant pall
A million see what hides the earthly all
Of Arthur De la Wellesington!—
The greatest hero Time has gar'd upon.
And, never since thy patriots met,
Incorporate by one vast regret,
Round the mourn'd bier of warrior, saint, or king,
Britannia! could sublime Emotion bring
Such memories of thrilling awe
As sanctified the scene I saw,—
Drawn by twelve steeds of sable hue,
When first the Death-Car roll'd in view."

"ST. PAUL'S."

"Mid radiant masses of reposing light,
Yon Temple seems dilated to the sight,
While vast perspectives of cathedral-gloom,
Whose drap'ry serves to symbolize the tomb,
Entrance the gazer with absorbing spell
As though some Vision on the spirit fell.—
Thoughts of earth, and thrills from heaven,
Thus to each and all are giv'n,
And accost the inner-sense
With a dumb, deep eloquence,
Such as Faith and Conscience hear
When they bend around the bier.
"Now enter there!—survey that vaulted dome,
Encircled o'er with beads of golden light,
As though a supernatural noon had come
To radiate the realms of night.
Round the curv'd base a wreath of lustre glances,
High o'er its many-pictur'd roof advances,
And lights, as if with living play,
Gigantic forms in war-array:—
From capital to capital,
Through transept and pilastered wall,
Down nave and aisle the line of lustre streams
O'er circled tiers of dome-ascending seats,
Till the last ray some closing pillar meets,
Where soft effulgence tremulously gleams."

From the prosaic subject of Messrs. Cubitt's contract scaffolding, and the Gas Company's illumination, the contrast is great when we turn to a canto of invisible sublimity, entitled—

"NATURE'S ANALOGY."

"In red magnificence of evening-dyes,
Oft, like a paradise of cloud, there lies
A pomp aerial, such as poets love,
O'er the rich heavens which radiate above.
There, musing on some breezy height,
Enthron'd in loveliness and light,
A lone spectator stands to view
The day-god wear his parting hue,
When gliding down the crimson'd west,
He wraps him in his regal vest.—
How exquisite awhile to be
Surrendered up to sky and sea!
As, drinking in the splendid whole,
He mingles with Creation's soul,
While hissing waves, with pensive lull,
And cadence faintly beautiful,
Chime with the hour, till earth and air
An elemental magic wear,
And so entrance impassioned Hearts,
The soul forgets, the scene departs.—
But while they dream, the cloud-pomp dies
A beauteous death along the skies;
The pallid dews of night descend,
And dimness and dejection end,
Those witching spells of sunset-hour,
Which give to poetry its power."

The reader may now judge how far 'The Hero's Funeral' has "the power of Dryden," and whether future ages will consider it as one of the author's "solid claims to immortality." That the Poem will be popular, as others of the writer have been, is probable, though there are other reasons for this besides that which the 'Edinburgh Review' pointed out. Something must be attributed to the confusion of the author's name with that of the well-known poet, James Montgomery; something also to Mr. Robert Montgomery's

popularity as a metropolitan preacher. In criticising his claims as a poet we would be sorry to say anything derogatory to his excellence as a clergyman and a man. Many of the thoughts in 'The Hero's Funeral' are just in their conception and noble in their spirit, and the whole would have been worthy of high praise had it been uttered in honest prose. But as guardians of literature we are bound to pronounce Robert Montgomery an indifferent poet, and we must cite for him a dictum, the familiarity of which alone prevents it from frequent quotation—

"Mediocribus esse poetis
Non Di, non homines, non concessere columnæ."

Travels in India and Kashmir. By the Baron Erich von Schonberg. Hurst and Blackett.

THIS work is open to the same objection, and it is no slight one, that we expressed a fortnight ago, when noticing Mr. Carnes' 'Journal of a Voyage to the West Coast of Africa.' It has no preface to inform us of the circumstances under which it was written, and no dates to verify the time when the journey was made. We are, moreover, left to conjecture whether the narrative is a translation from the German, or whether it is now published in English for the first time. What are we to infer from this *suppressio veri*? Is it the reproduction of some old Teutonic adventure, which it is desired the public should swallow as a modern exploit; or is the freshness of it to be assumed from the date of publication? The reader may gather, however, from the incidents described, that the travels of Baron Schonberg in India were performed during the governor-generalship of Lord Ellenborough. The first thing that strikes us on opening the book is, that the author is not a man of very strong intellect, and not always veracious. He embarks at Madras, on board the good ship *Eliza*, which is "full of ladies and gentlemen, all fresh from England." A storm threatens, and the first lieutenant, "with a liveliness of manner and warmth of feeling that the English seldom display," exclaims, "with tears in his eyes"—"Believe me, my *Eliza* will carry her sails; I depend on her; she'll do it, she'll do it." Another ship, the *Maria* that had passed in the morning, bedecked with flowers to celebrate the captain's wedding, was in a few hours a wreck, and the only man saved is described as being repulsed from the *Eliza*, while trying to clamber into the vessel, and forced to betake himself to his plank again, because he told he was a shipwrecked mariner. "Our first lieutenant believed that no one could take from the sea that which the sea had once received without bringing misfortune on himself and his ship." The poor wretch happily reaches another ship, the *Union*, and by declaring that he had fallen overboard was taken in, and "related how he had been thrust away" from the good ship *Eliza*.

The first volume is occupied with the author's journey, *via* Benares and Lahore, to Kashmir, and contains a number of details of Indian life and manners, which, if not very new, many will be interested in reading. Arrived at Kashmir, with a retinue including three scribes, the Baron, distributing showers of gold among the people, finds himself in a perfect state of beatitude:—

"Nature offers many sources of enjoyment to the inhabitants of this lovely valley, but the stern spirit of the oppressor nips their pleasures. For

myself I must say that from the time I put my foot in the valley, all was for me, mirth and harmony, sport and play. My evenings were crowned with song and dance; my table was spread with the choicest fruit, and adorned with the most odiferous flowers. My thanadar did not fail to exercise to the full the powers invested in him, knowing that his authority would be of short duration.

"On the day of my arrival in Kashmir, a prodigious crowd accompanied me to the river-side, where a boat awaited to conduct me to the Schalimar, which had been appointed for my residence. Multitudes thronged by land and water to see me. I gave directions to my people to proceed to the river-side; but the pressure was so great, that we could scarcely advance a step. I bethought me of an expedient. I ordered money to be flung amongst the crowd. The mass divided, a space was left, we advanced; again the throng closed in, and again was the golden talisman applied to remedy the evil; and thus it may be said, that I purchased my passage to the lake. But I was not yet free; boats filled with women crowded round me, for whose departure I was obliged to pay. The distance of the garden from the place of embarkation was three coss. The boat into which I entered was remarkably long, affording place for fifty rowers.

"When I arrived at the Schalimar, I found myself in peace. The building in the garden is simple, but seemed to me to be firmly built. All around were beautiful fountains and noble plane trees, but I thought my dwelling a little too far from the city. The governor sent his compliments, and let me know that everything was arranged for an audience on the following morning. Accordingly, at an early hour the next day, the elephants arrived, and I set out to meet the governor. The palace in which he lives is, properly speaking, the only one in the valley of Kashmir; for I will not reckon as palaces the ruins that remain since the time of the emperors. When I arrived at the palace, I found a great number of military drawn out. All seemed well disciplined, and wore handsome uniforms. When I reached the inner court, I alighted at the steps that led to the house; and here some of the high civil officers received me. I was then conducted into the chamber, in which the divan was assembled. Here the governor, or, as he is generally called, the Shaykh Sahab, received me, and conducted me to a seat on his right hand. The members of his family took their places next the governor, and after them, the high nobility. These were seated on silver moras, or footstools; next were the sirdars and high officers of the crown, seated on carpets. The hall of audience was divided by a partition of lattice-work into two parts, so that the part in which we sat formed a parallelogram, at the upper end of which the Shaykh Sahab and I sat; the long sides were occupied by the nobles, and the civil and military officers; and the end opposite to that where the governor and I sat, was occupied by the dancing-girls, who, upon such occasions, are always present to add variety to the scene, though there is little notice taken of them.

"The Shaykh Sahab, Gulam Muyhiddin, expressed himself in the most friendly terms, and declared repeatedly that I had only to command, and that all should be done according to my wishes; that such were the orders of my royal friend Scheer Singh, which fully coincided with his own wishes to serve me. He said that everything was ready for my journey to Pyr Penjal, and requested me to visit the places in the neighbourhood of my residence, and see whether I should prefer any to that in which I was staying, telling me again that the orders of the maha-rajah were that everything should be placed at my disposal. After these complimentary speeches, a matchlock was brought, which had been manufactured in Kashmir, according to a model obtained from M. Jacquemont, and presented to me. I now, as is the custom, requested permission to retire; upon which the Shaykh Sahab anointed me with rose-oil, and I withdrew with the same ceremony with which I had entered. If the custom of taking off the shoes

when stepping over a carpeted room is in some sense praiseworthy, it is very laughable, at the termination of large meetings like that I have been describing, to see the high functionaries running and pressing in the narrow passages that lead to Indian chambers, in search of their shoes."

Few Kashmirian travellers omit to notice the floating garden. The boatmen construct rafts of wood, and by overlaying them with clay are enabled to cultivate melons and cucumbers:—

"The boat is the house, the kitchen, the home of its master. In the morning he rows towards the city, sells the produce of his garden, and purchases what he may require: then rows his house here or there, as the sunshine or shade may invite. Thousands of people live here in this manner, and in Kashmir, as in Venice, almost all intercourse is carried on by water. The boats in which these people live are furnished with roofs of matting, a portion of the forepart is cut off for the use of the family, while the remainder is left open. The women understand the management of the oar, and it is they who generally row the boats to market."

There are some horrible tales of the massacres among the Singh family at Lahore.

"I will add a few particulars transmitted to me from Lahore, and not contained in the above letter. With the maha-rajah, his friend, the Sirdar Budh Singh, had been murdered. Immediately on this event, Lehna Singh went into the garden where, according to custom, the crown prince was giving presents of cows to the Brahmins. The prince had been appointed to discharge this office, which is considered very honourable, and in the fulfilment of his duties he was placed upon the gatti, or seat of honour. The Sandiwalis are the nearest relatives of the maha-rajah, and as such are treated by them with great respect. As soon as Pertab Singh saw Lehna Singh approaching, he rose from his seat and advanced some steps to meet him. Holding out his hand, he said: 'Come, uncle, sit beside me, and distribute the presents.' Lehna Singh, unmoved by this affectionate reception, drew his sword, and with two blows cut off Pertab's head, which he wrapped in his shawl and carried off.

"As Ajid Singh was on his way to the fort he met Dehan Singh, who was coming to learn the success of the affair. Dehan Singh was in a chariot, and Ajid proposed that he should mount a horse; this the other at first refused, and Ajid Singh represented to him that his appearance on horseback would make a much better impression on the troops. Upon this he got on horseback, and both proceeded to the fort. Here they met Lehna, who showed Dehan, Pertab's head. Others say that the boy's head was thrown into Dehan Singh's chariot, that he seemed very much shocked, and that it was then he refused to quit his chariot, but afterwards yielded to the representations made to him. Dehan Singh rode beside Ajid Singh to the castle; just as they arrived there, a shot was fired that pierced Dehan Singh in the back. 'Villain,' he exclaimed, and drawing his sword turned upon Ajid Singh, but at the same moment a number of shots were fired, and Dehan Singh fell dead from his horse. The Sandiwalis were now masters of the fort, into which they with their troops, to the amount of five or six hundred men, retired. When Hera Singh heard of the death of his father, he fled for refuge to the little fort of General Avitabelli, who was not at that time in the Punjab. Here Hera Singh harangued Avitabelli and Court's regiments. He told them of Scheer Singh's death, reminded them that he had been reared by Runjeet Singh, who had always treated him as his child, and that Scheer Singh had ever looked upon him as a brother. He then painted his sorrow at the murder of his benefactor, and asked the troops would they revenge his assassination? If they wished for vengeance, he bid them follow him: if not, then he should only retire. The troops declared for Hera Singh, as did also General Ventura, who with his regiments was in the place. In the evening they assembled, and during the night entered the town.

It is not to be wondered at that some bazaars were plundered. At midnight the moon shone forth, and favoured by her light, the troops attacked the fortress. At two o'clock the following afternoon, a breach was made, and the fort was stormed on two sides; those inside the walls lost courage, and drew back. Ajid Singh tried to escape, and attempted to let himself down by a rope on the northern side, into the moat beneath. The rope broke, he fell, and being corpulent could not recover his balance. He was made prisoner, his head cut off and brought to Hera Singh. His headless body was hanged, with that of his accomplice, Meil Kesita, before the city gate. Both shared the same scaffold, and were hanged by the feet. Lehna Singh was sought during a long time in the fortress; he was at length discovered in a hiding-place. Seeing his enemies before him, he sprang up, and defended himself so bravely that none could approach. At length the bow and arrow were brought, and many a shaft was fired before he fell. His body was afterwards hanged before the city gate called the Kashmir Derwassa.

"The next thought of the troops was to plunder the treasure chamber; in this they succeeded, many leaving their weapons behind, and taking off the booty. These occurrences gave rise to many bloody scenes. It was said that many of the sirdars participated in the robbery; amongst these was Gurmuk Singh, one of the chief Sikh princes, to whose custody the crown prince had been intrusted, and who, it is said, was formerly accused of having been concerned in a plot against the minister's life. This assertion must, however, be received with great caution, as Bhai Gurmuk Singh was the personal enemy of Hera Singh, who profited by this opportunity to wreak his vengeance on him. Bhai Gurmuk Singh was the head of the Sikh princes, and as such obnoxious to the Radjput Dehan Singh and his consorts. Through him they had to fear the opposition of the Sikhs, and by his death their greatest enemy was removed. To form a pretext for attacking him, the report of his robbing the treasury was promulgated, though if Gurmuk Singh laid his hand on the treasures, it was probably with the intention of saving them from the Radjputs. The cruelty that was exercised against him proves that his death was the fruit of private malice. He offered forty lacs of rupees for his life; it was refused. An iron ring was passed through his jaws, near the root of the tongue; by this he was swung round, and then barbarously put to death. The same fate befel the treasurer, Misser Beli Rahm, he who had shown me the crown jewels. His brothers and cousins were cut in pieces and thrown into the river."

We conclude with a story of the dancing girls.

"The entertainment was in keeping with the comfort and excellence of the house. The dancing girls appeared in the evening. They were far less bedecked and bedizened than those I was in the habit of seeing, and in many respects far preferable to their co-sisters in the large cities. They were simple in their dress, unaffected in their deportment, and showed in their whole bearing a maidenly reserve. These poor girls are the purchased property of certain persons in the district, who buy them in their infancy, and train them to this severe and ignoble mode of life. I asked one of them would she wish to leave her master, but she said no; that she had been sold when a child; that she knew no tie of kindred; she had not known the love of a parent. If she were now set free, whither could she turn? There was no home, no family to claim her, or whom she could claim, and that were she to leave her present employers, she should infallibly fall into the power of others. She said that she had no wish to travel into great cities; that her only desire was to live unnoticed in that retired district. She did not wish, she said, to draw attention to herself, and that any sympathy might bring unpleasant consequences. She added, that the people whose bread she had eaten were now old; that she owed them a debt of gratitude, and was willing to work for them. 'Oh!' she exclaimed, 'if the priests would only acknowledge

that goodness and the love of the beautiful are planted in the hearts of men by God himself, and not through the oft unclean and mundane-minded priesthood!

"Ranjeet Singh once received a visit from some English gentlemen, and many nobles and princes of Afghanistan. Wishing to make an imposing appearance before his visitors, he privately assembled nearly two thousand dancing-girls and females of that class, and gave them military uniforms and arms. These regiments filled two hundred halls in the seray of the palace. All were astonished at this accession to the military force, and even the Sikhs themselves did not know how the rajah had enrolled these new regiments."

Although there is much to amuse in these volumes, we must confess to having read them with a great deal of doubt, both of their verity and judgment.

The Fortunes of Francis Croft. An Autobiography. Chapman and Hall.

THE author of Francis Croft has not much constructive talent or dramatic skill, but he displays considerable knowledge of character and descriptive power. Under the guise of an autobiography, he puts together a variety of scenes and incidents, some of which are improbable inventions of fiction, and others are no doubt pictures of real life, or at least similar to what may be daily seen in the world. It would serve no good end to present to our readers any outline of the story, but a few separate passages will give an idea of the author's style, and indicate the subjects on which he writes with most effect. In the early part of the story Francis Croft is an orphan dependent on an uncle in a country village, by whom he is ill-used, and at length he sets out to seek his fortune in the world, receiving from his guardian three half-crowns and a watch which had belonged to his father. The first volume describes his adventures on the road, the places at which he stopped, and the people he met, in which part of the story the author writes in a kind of imitation of Fielding's novels rather than from any knowledge of English country life. After some knocking about, the hero is found in comfortable quarters in a sub-rural retreat near a county town, Cintra-lodge, with a Mr. Marston, and a foreign lady who passed as his wife, and a lovely girl, Olympia, who turns out in the sequel to be Frank's own sister. This Marston has about him from the first the mystery of some guilt, and his connexion with various villains and bad characters appears in the course of the tale. The greater part of the story refers to the affairs of Marston and his acquaintances, most of whom are repulsively vicious in character, and the scenes in which they figure are offensively coarse. The part of the book which is best written, and bears most evidence of being drawn from observation of real life, is the narrative of the struggles of Francis Croft as a literary man in London, after having rescued his sister Olympia from Marston's gang, and having married Emily Strangford, the orphan daughter of a poor author who lived at Somers Town. He had met with Strangford in the country, some years before, and he again stumbled on him in a pawn-shop in the great metropolis. He was raising money on the watch, which Francis had committed to his charge at an inn during his first journey from home, the owner being long lost sight of. After explanations, Strangford relates to Francis his present way of life, ending the conversation as reported in the first part of the following

extract, the conclusion of which is a specimen of the author's descriptions of town scenes:—

"It is my desire, my dream, to retire and spend the short time allotted to me in a cottage in Devonshire—a mild, moist climate, green fields, honey-suckle round the porch, a garden to pretend to labour in. This is what I require. I know that I cannot achieve all this and the necessary idleness too; but I might do something like it if I could finish a book I am upon, and which I have an agreement for. But I cannot work without some stimulus. The agitation of writing is too much for me. I am approaching the catastrophe of my book, and I must have excitement. They will call me a drunkard, perhaps; and shrug their shoulders, and say 'Poor devil! he was a victim of his own vices.' They will be right; for I feel, sir, that if I drink I die, and if I do not work I starve. Let me go now, Francis; I think that I can do something to-night. Come to-morrow: I live now in Somers Town. Come to-morrow early, and we will have a talk together. Good-by, good-by. I am just in the mood for composition, and—I think I shall do something to-night."

"He wrung my hand, and hurried away.

"I was returning towards the pawnbroker's shop, although it was now tolerably late, when a crowd attracted my attention. By its motions, by the character of its grouping, I knew the kind of circumstance that had gathered it together, and I was still sufficiently new in London to feel a brotherly interest in any unhappy creature that might be crushed by a carriage-wheel, or dashed to pieces in some mad leap from the Leucadian heights of a garret-window.

"What has happened?" said I, to a tradesman who was returning to his shop-door, after ascertaining the nature of the accident.

"Nothing," he said. "Only a girl, who, being drunk, wanted to fight with a rival. She was pushed off the pavement, and fell under the wheels of a cab."

"I immediately struggled through the crowd, and saw two policemen in the act of placing the mangled form of Julia Litton on a stretcher. She was not dead, but gazed wildly about. I called her by her name, and think that in the buzz and hum of people I heard her answer something about her child. At any rate, her face, splashed with liquid mud, that had washed away some of the paint with which she had endeavoured to mask the sallow tints of disease, turned full towards me; and those great black eyes, that had first taught me there was such a thing as Love in this world, struck through me like two daggers. They carried her away; men, women, and children following eagerly and rapidly, just as they follow Punchinello, Genius, or Royalty, when it shows itself in the streets!"

The young adventurer's own first appearance in London is thus referred to:—

"Hail, London! Here comes to thee another aspirant for fame and fortune—another competitor in the race where fifty must fall for one that reaches the goal—another athlete, unscrupulous from ignorance, not anxious to do well but to conquer—another enthusiastic adventurer, with his small parcel of immature knowledge and active prejudices, seriously intent on gaining his living by instructing the world! Hail, London! another intellectual buccaneer treads thy pavement."

The subsequent account of his search for lodgings, and of the landlady and her daughter in the little street off the Strand, is amusing, but has too much of the homeliness of commonplace life to be pleasing:—

"Mrs. Bland, you must know, was a respectable lady, who, according to her own report, 'had seen better days.' The world is divided into those who look back with complacency towards the past, and those in whose minds the future only is full of sunlight and glory. If I believe with the song, that 'there's a good time coming,' I do not complain that the same faith was not found in Mrs. Bland."

"This good lady was the relic of a lieutenant, but whether in the army, the navy, or the militia,

in England or in foreign parts, I never could distinctly make out. In the by-ways of life one meets with a great many folks who are mysteriously descended from military gentlemen. Her only daughter, Jane, who did not sufficiently appreciate the 'pride, pomp, and circumstance' of her genealogy, declared she could not recollect her mother in any other position than that of lodging-letting and widowed lamentation over the bright past.

"Mrs. Bland constantly endeavoured to draw a distinction between the services she rendered 'her gentlemen' and menial offices, which were all ostensibly thrown upon the shoulders of a miserable little serving-girl. However, as there were at least seven lodgers, she was obliged occasionally, either in her own person or in that of her daughter, to assist, 'out of pure kindness,' her unfortunate Sally, and though she objected to sweeping the rooms or 'taking away,' she made some of the beds, and would consent to 'bring-in.'"

Mr. Strangford is made a very absurd and contradictory personage, sometimes a philosopher and man of genius, and at others a sot and driveller. Stirling, a friend, who appears later in the story, and marries Olympia, is a better drawn character, and through his conversations with Croft the author utters many striking and sensible reflections. Stirling tries to dissuade Francis from adopting literature as a profession, and he succeeds in turning him to other occupations, but not till after a practical trial of the uncertainties and disappointments of an author:—

"I know nothing of your literary talents, Croft; but from what I have seen of you, I am willing to believe them of a high order. You seem to think I am flattering you; but such is not my intention, and I am now about, perhaps, to wound your self-love, or at any rate to shake your hopes. What right have you to expect to be able, with the assistance merely of your pen and your imagination, to provide at your early age for the support of three persons—yourself, your wife, and your sister, in a manner suitable to their education? From what I gather, you have no literary friends, no connexions of any kind. You depend, not only on your own unaided ability, but on the chance approbation, not of the public, with whom you may never be properly put in contact, but of the middle-men who stand between you and the public. I grant that, if you succeed in bringing out a work which, in addition to intrinsic merit, contains the element of popularity—that is to say, something not good or bad in itself—perhaps some fault in art, or some vice in sentiment, which happens to be agreeable to the public in one of its multiple changes of mood—I grant, I say, that in this case you may become a fortunate author, may make a name, and may be able, some day, to produce a book in accordance with strict taste—under penalty, unless you have become quite a favourite—a spoiled child, indeed—of losing your popularity. But is not this a mere chance? Who can say of a book, beforehand, this will please, this will charm, this will force the suffrages of the public? How many men are they who dare to pronounce a favourable opinion of the manuscript of an unknown author, or daring, prove to be correct? It may be easy to say, this is a book which possesses certain qualities of style; the periods are well-framed; the ideas are striking; the plan is ingeniously carried out; but it is impossible to assert with confidence, this will captivate. What is the reason? An author armed with his art and his knowledge is like an artilleryman firing with a fixed mortar at a moving object. He may hit the mark, but it is because the mark puts itself in his way. You will answer, perhaps, that it is impossible to shift the piece, to raise or depress it; but, in fact, this is not true. Every author endeavours to do so; but for one that succeeds five hundred miss; and the history of literature tells us that nearly all the great hits that have been made, were almost entirely unexpected by authors, publishers, and critics. Who predicted that 'Robinson Crusoe,' 'The Vicar of Wakefield,'

or the 'Sketches by Boz,' would become classics in our language? Milton certainly wrote his 'Paradise Lost' for immortality, but it fetched him fifteen pounds, and was unappreciated by his contemporaries."

We have quoted enough to show the peculiarities of thought and of style in the 'Autobiography of Francis Croft.' The author seems to have had little experience in constructing a work of fiction, as the book has various anachronisms and incongruities, some of them obvious to every reader. The coarseness of many of the scenes and characters, and the theatrical straining after the horrible, denote a want of refinement and taste; but the book is redeemed to a great extent by the vigorous thoughts and outspoken feelings which meet the reader's sympathy in many detached passages. The author's style seems more adapted for magazine essays or articles than for larger works.

Memoirs of the Court and Cabinets of George the Third. From Original Family Documents. By the Duke of Buckingham and Chandos, K.G. Hurst and Blackett.

(Second Notice.)

IN the second volume the most valuable parts of the correspondence relate to the political movements during the first illness of George III., and to the influence of the French revolution in strengthening Mr. Pitt's administration. George Grenville, now Marquis of Buckingham, was a second time Governor at Dublin Castle. Some of the best letters at this period are from Lord Bulkeley, who gives a lively account of what was going on in London. In a letter dated February 24, 1789, Lord Bulkeley writes:—

"The accounts from Kew this morning are as good as possible (but I have not got the precise words); notwithstanding, the Princes were with him half an hour yesterday, which is a proof that his miraculous recovery is not to be shaken. Lord Winchelsea, who was at Kew the whole time, told me that the Prince and Duke of York, though appointed at one, did not arrive till half-past three; and that when they came out, they told Colonel Digby that they were delighted with the King's being so well, and remarked that two things in the half-hour's conference which they had with him had struck them very forcibly: that he had observed to them how much better he played at piquet than Mr. Charles Hawkins, and that since he had been ill he had rubbed up all his Latin; and these facts, which are facts, I expect to hear magnified by the Carlton House runners into instances of insanity.

"The Princes entered the King's apartment without any emotion, and came out of it with none visible in their countenances. The Queen only was present, and the conference lasted half an hour. I have not heard as yet; but conclude they were both rioting, —, and drunk last night at the masquerade, as they were at one a week ago; the truth is, that they are quite desperate, and endeavour to drown their cares, disappointments, and internal chagrin in wine and dissipation.

"The Duke of York plays much at tennis, and has a score with all the blacklegs; and in the public court tells them they shall all be paid as soon as his father can settle with him some Osnaburg money which he owes him."

In April the same correspondent writes an account of the King's visit to St. Paul's to render thanks for his recovery, in which the conduct of the heir apparent appears in a despicable light:—

"MY DEAR LORD,—The pilgrimage to St. Paul's, which funk'd us all very much, has turned out exceedingly well, for the King conducted himself

throughout the whole of that very arduous trial in such a manner as to convince all, except those who will not see nor hear, that he is in perfect possession of his faculties. The Princes of Wales, York, Cumberland, and, I am sorry to say, Gloucester, talked to each other the whole time of the service, and behaved in such an indecent manner that was quite shocking. The King in Pall Mall was received without applause, and the Prince with a good deal; but from Cockspur-street to St. Paul's he had the warmest acclamations possible, particularly in the city of London, where all ranks of people were unanimous, which the King perceived, and since has much praised. In parts of the Strand the Prince's dependants were posted to give him an huzza as he passed, which flattered him most exceedingly; but he lost his temper in the City, and he never recovered it afterwards, for at St. Paul's he was in the worst humour possible, and did everything he could do to expose himself in the face of an amazing concourse of persons, and of all the foreign ministers.

"On the return of the procession the Prince and Duke of York put on their uniforms at Carlton House, and headed the whole brigade of grenadiers, and fired a *feu de joie* before Buckingham House, the King and Queen and the Princesses standing in one of the windows. The Prince, before the King got into his carriage, which the whole line waited for before they filed off, went off, on a sudden with one hundred of the common people, with Mr. Wattie in the middle of them, huzzing him, and was done evidently to lead, if possible, a greater number, and to make it penetrate into Buckingham House."

On most of the current events of the time Lord Bulkeley's letters give curious information, and his comments are usually sagacious and just, even when lightly expressed. At the time of the greatest excitement about the trial of Warren Hastings, he pronounced it a blunder in Pitt to have given "such a handle to such able men as those who conduct the prosecution;" and with respect to the public he writes, "I see nothing more than a nine days' wonder, and an anxiety for fashion's sake to get tickets for wives and daughters."

The notices of the early career of Arthur Wellesley, in the correspondence of Lord Mornington with the Lord-Lieutenant, will be read with much interest. Lord Mornington writes, Nov. 4, 1787:—

"You may well believe with what pleasure I received your appointment of my brother to a place in your family, not only as being a most kind mark of your regard for me, but as the greatest advantage to him. I am persuaded that under your eye he will not be exposed to any of those risks, which in other times have accompanied the situation he will hold. I can assure you sincerely that he has every disposition which can render so young a boy deserving your notice; and if he does not engage your protection by his conduct, I am much mistaken in his character. My mother expects him every hour in London, and before this time I should hope that he had himself waited on you."

In the reply of Lord Buckingham, he says, "I have desired that your brother may buy his men from a Charing-cross crimp, that he may not be spoiled by recruiting, and am happy that I can name him as aide-de-camp."

We have given specimens of the best parts of the correspondence, but must frankly say that the volumes contain much that little deserved publication. What possible use can there be in presenting such letters as those about the promotion of Dr. Cleaver, and other solicitations for personal favours and patronage. Yet it is amusing to get a glimpse of the minor details of vice-regal government. Lord Bulkeley writes:—

"Pray order your secretary to send me word of the number and income of the tide-waiters' offices which you can spare me, as I have dependants enough if they are as highly paid in Ireland as in England. In the meantime I give you the name of John Thomas, for one of them. Did you ever promote one Alexander Gammach, tide-waiter at Belfast? Pray do before you quit Ireland."

We might add many extracts, but the passages given in this and our former notice will suffice to show the nature of the correspondence. Of the Duke of Buckingham's editorial labours we have already spoken with praise. The letters, with their connecting narrative, present a very good history of the last eighteen years of the eighteenth century.

La Vie Parisienne. By Nestor Roqueplan. Paris: Office of the Librairie Nouvelle.

So many thousands of all classes have of late years visited Paris, and so many books have been written about the Parisians, that it is the fashion of the English to fancy they know the gay city as well as their own *triste* metropolis, and are as well acquainted with the manners and customs of its people as the matrons of a village tea-table are with the private affairs of their neighbours. But as the greater part of our tourists frequent only hotels, tables d'hôte, cafés, restaurants, theatres, bals masqués, dancing gardens, and other places of public resort—never by any chance showing their faces within the precincts of a Parisian family, or, at best, paying only more formal visits to one or two; and as all our writers, so far as we know, with the exception of Henry Bulwer and Mrs. Gore, have not lived *with* the Parisians, though they may have passed periods more or less long in Paris, we are strongly inclined to suspect that the majority of our countrymen, so far from knowing Parisian life, are lamentably ignorant of it. We may be told, indeed, that as the people of Paris live in public more than we do—their cafés and restaurants, reading-rooms and theatres, being their substitute for our home—it is comparatively easy for Englishmen, especially for those who *parlez vous* a little, to make themselves acquainted with their peculiarities; but it must be remembered that women are not to be found in such places as constant visitors, and it is women, as Jean Jacques Rousseau says, who form the manners of a country and give the tone to society.

To people who have only a superficial knowledge of Paris, its society appears beyond all question the most agreeable of any in the universe. Let a man gain admission to it, and nothing in the world is more easy, even in its highest circles; let him wear a decent coat on his back, a new pair of gloves on his hands, and a few shillings in his pocket; let him understand and speak French with ease, and be possessed of intelligence one degree above that of a born fool, and it will be his own fault if he do not find it pleasant exceedingly. Go where he will, he will be simply yet cordially welcomed by every one to whom he may be presented, and will find every one willing and apparently anxious to make his acquaintance. Not the shadow of a shade of the silly aristocratic impertinence which certain English upstarts affect will strike his eye; and people would almost as soon think of asking for a return of the state of his wardrobe as to fish for his pedigree; dead and gone grandpapas are of no great account in Paris. Then he will find in all

things the most exquisite politeness, and such a tender regard for his feelings, that if it be known or suspected that any particular object is painful or disagreeable to him, it will be carefully avoided, whilst a lively interest will be displayed in that which may happen to please him. Then he will be struck by the sprightly conversation which, though full of wit, is never ill-natured, to which every one contributes his part, which never descends into declamation or wrangling, and, never resting on any one topic until it be exhausted, "flies like the bee from flower to flower." He will, if generous-minded, be pleased at seeing that *intellect* appears to be held in infinitely greater esteem than mere rank or wealth; and that consequently it is the eminent author or artist, politician or *savant*, who is "the observed of all observers." He will find the women not only full of exquisite grace, but courteous without forwardness, gay without impropriety, willing to be complimented, yet not conceitedly vain, prompt at repartee, but afraid to wound, sociable in the extreme, but without immodesty. In short, he will find himself in highly polished, highly intellectual society—treated in a few hours as an old and dear friend, though a stranger—on a footing of perfect equality with the best, though he may happen to be poor and unknown.

But all that is Parisian society on the surface, it is what strangers see, and book compilers write about. Beneath the surface is the real state of things, and that is what the initiated alone know. We have often thought that a startling volume might be written on the present condition of society in Paris; and we hope that some of these days a capable author will give one to the world. What tales he would have to tell—what scenes to expose! For Parisian society, in spite of all its varnish and intelligence, is painfully corrupt and rotten. It is without religion; for the men scornfully laugh at the idea of a superintending Providence; and the women either treat religious observances with complete indifference, or follow them simply as a matter of form, or as a means of occupying time. It is without moral principle; for the sole criterion by which it judges a man—is success. It is without patriotism; for there is not a man in it who does not seek his own advantage before the public weal, and who does not promote or resist a revolution, declare for or against it, when accomplished, on no other ground than that it promotes or prevents his personal aggrandisement. It is full of the most malignant envy; for it will scarcely tolerate social superiority; and yet, by a strange contradiction, it is so fantastically vain as to delight in titles, and stars, and ribbons—in knee breeches and ruffles. It is perverted and shameless, for it believes neither in honour, honesty, nor virtue, and rails at them pitilessly. It is scandalously licentious; for it allows husbands to treat the marriage vow as no tie at all, and wives to have lover after lover: it has small blame for the pretty girl who makes money by her charms, and is not in the least shocked at learning, from official returns, that one child in every three born in Paris is illegitimate!

Harsh as these things may appear, no one who has lived intimately in Parisian society will attempt to dispute them; nay, he will say that they represent not all the truth. A reference to the novels and plays of contemporary writers, the best authorities on such a subject, will confirm them to the letter, and

will prove a good deal more too. The book before us teems with similar testimony; and assuredly no man is better qualified to give evidence than M. Roqueplan, for he has been for years journalist or theatrical manager, and has been for some years past, and still is, Director of the Grand Opéra; that is to say, has seen every possible variety of Parisian life, and been "behind the scenes" of all its movements.

Let the reader judge what the state of society must be in a city in which the manager of the great musical theatre is able to draw and to publish such a picture as this:—

"A young man who fears to alarm his family by some wild love affair seeks a respectable lady in society, and devotes himself to the passionate and laboriously jealous existence of a *pigeon*, as he is called. She accepts his passion. Thereupon the two lovers love each other tenderly; and they make known the fact to their friends, acquaintances, and to all human kind, except the lady's husband, who does not know, or does not wish to know it. They visit together; but the lady arrives first, and without her husband. Five minutes after she is announced the *pigeon* appears. It is generally supposed that they arrived together in the same carriage, and got out together at the door, but that they separated for a moment, in order not to display too ostensibly the mysteries of the *pigeon-house*."

A little further on our author lays down dogmatically, that as all husbands are bores, "a wife must be womanly virtuous to resign herself to the idea of living a dull and languishing life without a *pigeon*," and he counts up on his fingers not fewer than six different species of "pigeons" which she may choose from—with the relative advantages and disadvantages of each.

His opinion of marriages in general is remarkably edifying:—

"It is the fashion to speak of husbands who have frail wives as deceived husbands (*maris trompés*). But this expression is not exact, for from the manner in which marriages are concocted in France, every man knows what he has to expect; so that those only can be said to be deceived whose wives turn out to be virtuous."

And lest it should be supposed that immorality is confined only to the higher classes, our author introduces us to those of a lower order, and amongst them we find vice more or less gross generally prevailing. The picture which he gives of the private life of actors and actresses, and *danseuses*, and such people, with which he is peculiarly conversant, is truly painful—nor is it at all agreeable to read in almost every page that the lust for sensual luxury and enjoyment pervades almost every Parisian heart, and that envy, malice, uncharitableness, and *persiflage* of all that is respectable or sacred arms every Parisian tongue.

Shocking, however, as the *tableaux* of our author are, we are inclined to think, with him, that they will perhaps be more interesting to posterity than grave histories; and we are much mistaken if they will not be useful to contemporaries also, as a warning of what should be shunned. But we perceive with pain that, like all Frenchmen, he looks on these things only on the comic side, and decks them with all the graces of *esprit*. This is bad. Vice and immorality should always be sternly censured; and, besides, they are in the eyes of the political philosopher the forerunners of national downfall. All history teaches that no nation can be great and prosperous or stable, when it has lost all sense of religion, and unloosened the bonds of moral-

ity. It was the frightful moral corruption of Rome, described by Juvenal and Tacitus, which brought on her dreadful calamities, and led eventually to her destruction. Similar corruption must produce a similar effect in France—and its operation will be the quicker, because France is not, as Rome was, surrounded with barbarians in subjection to her.

The School for Dreamers. A Story of the Present Day. By T. Gwynne, Author of 'The School for Fathers.' Smith, Elder, and Co.

MR. GWYNNE does not leave his readers to guess at the moral of his tales, as most novel writers do, probably because their fictions are constructed without any very definite object or with the view of inculcating any special lesson. The author's former work, 'The School for Fathers,' was a plain and practical exposition of the evils of the wrong management of children, with advices for the more rational and hopeful treatment of the young. 'The School for Dreamers' is intended to show the mischief and danger of following imagination instead of judgment in the practical business of life. Napoleon's saying, "Il ne faut jamais se faire des tableaux," is the well-chosen motto of the book. The story is that of a lady of noble birth, the daughter of an earl, who being of an imaginative and romantic turn, and having imbibed philosophical and freethinking notions, makes herself unhappy in society of her own station, and falling in with a democratic barrister, thinks him the *beau idéal* of her dreams, and gives her hand to Samuel Hall. Poor Lady Caroline Hall soon found out the terrible blunder she had made in marrying the 'intellectual' Mr. Hall, who was, moreover, a man of repulsive vulgarity. The contrast between the once-despised society of her parents, Earl and Countess Arun, with her frank generous brother, Lord Allingham, and the low set into whom she had brought herself, was painfully felt, and the dreamings of her early life were by bitter experience dispelled. The beginning of a scene where Lord Allingham calls on his sister, a few weeks after her marriage, in some shabby lodging near Holborn, will show the school in which the dreamer was to be taught too late her folly. Mr. Hall was bringing home to dinner his brother 'Jem,' a medical student:—

"Mr. James Hall had never seen Lady Caroline.

"He passed his life among *mauvais sujets* of his own age; and, with all his impudence, the idea of meeting a 'real lady' daunted him, although she was his sister-in-law.

"On the day in question, he had made up his mind to 'face' her; so, after imbibing much porter, and smoking much tobacco, he agreed to go home and dine with his brother, and be presented to his wife.

"He dressed himself in full-dress 'gent's' costume, and began to feel quite courageous.

"Lord Allingham and Lady Caroline heard Mr. Hall rating the fat maid for keeping him waiting so long at the door; and they heard the fat maid muttering in reply; a little scene which was performed every time Mr. Hall came home.

"They also heard the accompaniment of a loud laugh, the clapping of hands, and a voice exclaiming—

"Go it ye cripples!"

"Lady Caroline reddened, and Lord Allingham frowned, but they spoke not.

"They next heard Mr. Hall pettishly scolding all the way up stairs; and 'Jem,' loudly clearing his throat.

"My darling love," cried Mr. Hall, tenderly, as he entered the room, "here is my—"

"He stopped, and stared aghast; for he beheld Lord Allingham, who bowed politely to him, and extended his hand.

"Dear me, my lord! well! how are you? I hope I see you well—delighted to shake you by the hand. Jem! let me introduce you to my dear wife, and to my brother-in-law, Lord Allingham. Sit down, my lord. My darling *girl*, you never told me you expected your brother; you never led me to suppose that he was coming. Jem's come to dine with us, so we shall be quite a family party."

"With these words Mr. Hall seated himself in the great arm-chair; stretched out his feet on the fender, and blew his nose loudly.

"There then succeeded a dead silence."

Another scene further on in the tale exhibits Lady Caroline fully awake to the reality of her self-chosen position. She is tending a sick child, her first-born:—

"Lady Caroline rang the bell, and the nurse appeared.

"Tell Thomas to go for Mr. Blake directly!" cried Lady Caroline, in trembling tones: "the baby's worse again!"

"Nonsense, Caroline!" cried Mr. Hall. "Thomas shall not go. I won't have Blake always in the house, running up medicine and attendance in this way. I shall be ruined by you! Martha!" continued Mr. Hall, "do you take that boy and quiet him. Caroline only makes him worse: she understands nothing of children. His noise makes me so nervous, I feel quite hysterical and faint. Open the window; the room is so hot, I feel confident I shall faint!"

"Lady Caroline drew herself up, with flashing eyes and heaving breast.

"Leave the room, sir!" she said. "I can bear your vulgarity and your folly, where no vital interest is touched; but your child's life still hangs by a thread. If he dies, his blood will be upon your head!"

"My darling love! you take matters too seriously, I only meant—"

"I do not care what you meant. For Heaven's sake, leave the room!"

"The barrister, cowed by his wife's air and manner, put on his hat and crept off, followed by Martha; who took especial care to bang the door loudly as she left Lady Caroline's room.

"The poor baby was some days before he regained the ground lost by his father's conduct.

"Lady Caroline reflected bitterly on her fate, on her foolish dreamings, and on the miserable condition they had plunged her into. She had lost all the love she once entertained for Mr. Hall. In fact, he was not the being she loved. He was Samuel Alfred Hall, the envious, vulgar, talkative demagogue; and she had dressed him up in the classic trappings of a Cincinnatus, and then fallen down and worshipped the image of her own creations.

"She awoke to find that he was no more the impossible patriot of her dreams than the strong porter-drinking 'man-in-armour,' at the Lord Mayor's Show, is the ancient paladin whose spoils he weaves.

"Unfortunately for Lady Caroline, she awoke to a sense of this fact rather too late.

"She was tied, for ever, to Samuel Alfred Hall.

"This thought would sometimes drive her to the verge of madness. No retreat, no escape for her in this world!"

"She meditated a separation, but that she knew involved a separation from her son, and on him all her soul was fixed.

"That little being, so lean, so sickly, so peevish, was her only hope and comfort.

"She passed all her time with him; for him she gave up the arts and sciences, politics, and all the occupations incumbent on a strong-minded female, a 'thinking woman.'

"Her soul was dark and melancholy: her health was becoming weak, but her spirit was proud, and no complaints ever passed her lips."

The tenour of the story may be guessed from

the extracts we have given. These also show the writer's ordinary style, though his most able writing appears in detached episodes and reflections, not explaining the tale, and therefore less suitable for quotation. There is a roughness in the literary structure of the book, intended to produce a graphic effect, but savouring of disagreeable affectation. Abrupt, brief, separate sentences occur consecutively for a page together, after the following manner, in one of the side-scenes of the story:—

"Mr. Somerset wore one of Mr. Simson's waistcoats.

"Mr. Simson, with a shake of the head, was wont to say that he was 'very particular' in his waistcoats.

"Mr. Simson would never wear a waistcoat again if he knew that any other man had its fellow.

"Mr. Somerset needed a new waistcoat.

"Billy Cox 'put him up' to getting one gratis.

"Mr. Somerset laid by till he saw Simson in one which would suit him.

"On this he fixed his gaze.

"Admiring my waistcoat, old fellow?" inquired Algernon, through the smoke of a cigar.

"That's just what I am. Never saw a neater thing. I say, Cox, isn't it the image of young Wap-hot's?"

"The trick answered, and the waistcoat became Mr. Somerset's."

This abrupt style is used in the gravest narrative as well as in trifling scenes, for which it is less unsuitable. The author should avoid a mannerism so disagreeable. In general the characters of the tale are ably sketched, and the incidents effectively described, and in spite of occasional exaggerations 'the School for Dreamers' is a powerfully and skilfully written book.

NOTICES.

Letter to Lord Mahon: being an Answer to his Letter addressed to the Editor of Washington's Writings. By Jared Sparks. Boston, U.S.: Little, Boston, and Co.

WE have carefully read Mr. Sparks's second letter to Lord Mahon, and find no reason to alter or modify the judgment we have already given ('L. G.' 1852, p. 651) on the merits of this controversy. It will be remembered that Lord Mahon in his 'History of England,' especially in the appendix to the sixth volume, charged the editor of Washington's papers with having "printed no part of the correspondence precisely as Washington wrote it," asserting that he had greatly altered, and, as he thinks, corrected and embellished it. He also accused Mr. Sparks of "adding" certain passages, and of "garbling and suppressing" others. These charges Mr. Sparks met in his 'Reply to the Strictures of Lord Mahon and others on the Mode of Editing the Writings of Washington.' The heavier charge of having made unauthorized additions to the correspondence was shown by the editor to be entirely groundless, Lord Mahon having been misled by errors in General Reed's 'Memoirs,' in preparing which the transcriber had omitted a passage which Mr. Sparks was supposed to have added. With regard to alterations and omissions, Mr. Sparks admitted that there were such, and assigned various reasons for the manner in which he had dealt with the original manuscripts. Lord Mahon, in his 'Rejoinder to Mr. Sparks's Reply,' frankly admitted that he had been too hasty in his charge of additions having been made, and made an honourable retraction and apology. In regard to the other points of altering and omitting, he repeated his censure, and combated Mr. Sparks's statements as to the rights and duties of an editor in preparing manuscripts for the press. In reviewing this 'Rejoinder,' we stated that many of the omissions complained of were perfectly justifiable, as the editor only professed to be giving a selection from

the voluminous correspondence of Washington, but at the same time that there were minor omissions, which must be ascribed to defective judgment and undue partiality. Mr. Sparks does not mend the matter by his new defence. We acquit him of all studied design of "protecting Washington's character and the good name of the people of New England at the expense of historical justice"; but he has, under the influence of a morbid literary taste, omitted characteristic phrases, and altered particular expressions, which he deemed unsuitable to the serenity and dignity of Washington. He ought to have left the plain homely English words as he found them, instead of adapting the manuscript to his American ideas of taste and propriety. The attractions have been made rather from a national prejudice than from any personal feeling, and denote æsthetic error rather than ethical delinquency. While Mr. Sparks still retains the character of being fair and trustworthy as a historian, he and his countrymen have received a lesson as to literary taste and editorial accuracy for which it is well that this unpleasant controversy has taken place. Mr. Sparks in the close of his second letter acknowledges that "he may have fallen into occasional errors of judgment and opinion," with which honourable avowal Lord Mahon will, doubtless, be satisfied, and forbear from further rejoinder.

Fecundation Artificielle des Œufs de Poissons. By Dr. Haxo. Epinal: Chez Gleg.

THIS is the fullest and best account yet published in France of the discovery of artificially fecundating the eggs of fish, made some time ago by two fishermen, named Rémy and Gehin, of that country—a discovery which, as the reader is no doubt aware, enables fish to be multiplied in rivers by hundreds of thousands. As, however, its nature and the means of carrying it into effect have already been described in a pamphlet recently published in London (reviewed in the last volume of the 'Literary Gazette,' p. 528), it is not necessary to follow our author in what he says on the subject. But it may be well to say a word on a point on which he insists at some length, and not without some warmth, and which, we hear, has excited considerable commotion in the scientific circles of France. The point is—to whom does the original honour of the discovery belong? to men of learning and science, or to the two unlearned fishermen? M. Milne Edwards, and other eminent naturalists of the Academy of Sciences of Paris, maintain that the annals of ichthyology prove that more than a century back it was known that fish could be produced artificially by casting some of the male's milt on the female's eggs, also that the same thing was known and even of late years practised in England and Scotland. Dr. Haxo, on the contrary, contends that as his two fishermen never read books of science, and never heard of English or Scotch experiments, and as they learned the 'great fact' by their own patient observation, and brought it to perfection by their own labours, they are to all intents and purposes the original discoverers. Now it seems to us that in this case, if ever, a judgment similar to that of Solomon's admitting the rival pretensions of both parties is applicable. But at the same time we decidedly think that far the greater honour is due to the two fishermen. It was they in fact who, alarmed at the gradual diminution of fish, asked themselves if it were not possible to prevent it; who passed night and day for months together in the rushes by the river-side, observing the manners of fish; who then, in spite of failures and discouragements, persevered in experiments on the eggs, until at last they succeeded in fecundating them, and in producing fish in any quantity. If *salmon* are entitled to run off with all the fame of this great and marvellous secret, how can they excuse themselves for having kept it buried in their books for more than a hundred years? How can they justify themselves for not having seen, as these poor fishermen did, that the thing should not be regarded as a mere scientific curiosity, of no value, but as the means of establishing a great branch of national commerce, and of obtaining an inex-

haustible supply of wholesome food for all classes of the people at scarcely any expense? Continuing his laudable desire to see justice done to his intelligent protégés in this affair, Dr. Haxo, in the publication before us, awards to each his due share in it. From what he says, it appears that it was Remy who first conceived the idea, and did most towards the successful carrying of it out; though it is Gehin who, being more active and intelligent, has most profited by it, he having been preferred to his partner in superintending the operations, undertaken in different parts of France by order of the government, for stocking rivers, lakes, and streams with fish. But Dr. Haxo, with singular modesty, does not do full justice to himself. It was he who took the poor men by the hand, when they were smarting under the mortification of seeing their great discovery treated with contempt by the Prefect and other authorities of their department; who procured them a reward from a provincial learned association; who caused the Academy of Sciences at Paris to discuss their discovery and the government to act on it; and who made his own country and Europe acquainted with it.

Kaffraria and its Inhabitants. By the Rev. Francis Fleming, Chaplain to Her Majesty's Forces in King William's Town, British Kaffraria. Smith, Elder, and Co.

THE protracted war in Kaffraria has given a near and painful interest to anything written concerning that country. It is difficult to obtain from the military reports and other official papers the real state of matters in South Africa. Amidst conflicting statements, the narrative and description of a civil functionary, holding an office such as chaplain to the forces in British Kaffraria, can hardly fail to be looked for with interest. Mr. Fleming relates the results of three years' observation of the country and its inhabitants. To his own notes and researches he has added information derived from the Bishop of Cape Town, Mr. Godlonton, a magistrate of Graham's Town, the Rev. Mr. Appleyard, Wesleyan missionary, and various others in the colony. The works of previous writers, as Appleyard, Moffat, Barrow, and Sparrman, have also furnished materials for the volume. The first part gives a sketch of the history of the Colony of the Cape of Good Hope and the adjacent districts. Of Kaffraria the description includes notes of its physical geography, geology, natural history, and products, as well as of the habits and manners, language and institutions of the natives. The author does not profess exact scientific knowledge in any department, but his notes, as an observer of nature in these regions, are curious and valuable. Of the Kaffr tribes the account is very interesting. One chapter contains notices of the countries beyond the Cape Colony and British Kaffraria, including the Sovereignty, Tambookie Land, Natal, and the tribes of the interior, beyond colonial boundaries. The political remarks of Mr. Fleming are worthy of attention as the impartial testimony of an intelligent observer. On the subject of missions he gives his own views, and on a variety of questions bearing on the welfare of the country. The work is a valuable contribution to our knowledge of South Africa, and especially of British Kaffraria. The book contains illustrations from sketches taken by the author.

The Peak and the Plain: Scenes in Woodland, Field, and Mountain. By Spencer J. Hall, the Sherwood Forester. Houlston and Stoneman.

THIS is a very agreeable volume, pleasant in style, in spirit, and in subject. It consists of descriptive sketches of rambles in the midland counties, with which Mr. Hall's name is associated in our recent literature. About ten years ago two little volumes were published by the author, 'The Forester's Offering,' and 'Rambles in the Country,' both of which have been for some time out of print. The latter was prepared for the columns of the 'Sheffield Iris,' of which Mr. Hall was then one of the editors. The former was "put in type by the author, the greater part of it without manuscript." Of these two works the best parts are embodied in the present volume, with many additional sketches of a more elaborate kind than those which were

formerly in a more hurried manner prepared. Some of the finest scenery of Derbyshire and Nottinghamshire is described with much liveliness and power, and literary and historical associations are pleasantly introduced in the descriptions. Beautiful pictures are given of the peaks and valleys of Derbyshire, and the plains, forests, and wolds of Nottinghamshire. In one of the prettiest villages of the latter county, Wilford, the author for a time resided, and a pleasant literary circle there must have been, "where Philip Bailey, the author of 'Festus,' Edmund Larken, 'the country rector,' whose parish had no bound except the bound of human sorrow, Frederick Enoch, author of 'Songs of Universal Brotherhood,' John Atkinson, a master in the school where Shakespeare learnt penmanship, Richard Howitt, after returning from his wanderings in Australia Felix, old Henry Wild, grave and gentle teacher of teachers, and other dear and worthy friends, would sometimes visit me; while Henry Sutton, author of 'Eugene,' might occasionally be seen musing along the opposite bank of the river—

'A sage in youth,
Hand-in-hand walking
With beauty and truth.'

That most pleasant of calendars, 'The Book of the Seasons,' was partly written in one of the cottages of Wilford; and Thomas Miller, Miss Willans, and other distinguished writers, have made it an occasional retreat, for the sake of its quietude." Of excursions to scenes in other parts of England, notable either for natural beauty or for classical associations, descriptions are given, and the volume presents a lively and entertaining record of places seen and people met by 'The Sherwood Forester.' It is a book which few people of literary taste in his own part of the country will fail to procure, and which the lover of nature and of poetry anywhere will peruse with pleasure. A few crotchets about mesmerism and other points will be forgiven or overlooked in a writer otherwise sensible and agreeable.

SUMMARY.

MISS CATHERINE SINCLAIR, author of 'Beatrice,' 'Popish Legends,' &c., has commenced a series of *Common Sense Tracts on Popery*. The first number contains the diaries of a priest and a curate, the contrast of which is made as marked as possible, the extracts being printed on opposite pages. Miss Sinclair has collected a number of curious facts which she ingeniously interweaves with her ideal diaries.

Of educational works the following may justly be recommended for their importance or utility: Mr. Samuel Wilderspin, the originator of the system of infant training, now so widely introduced, has published a new edition, the eighth, of *The Infant System*, for developing the intellectual and moral powers of children from one to seven years of age. Experience has amply tested the excellence of many of the suggestions of the amiable and energetic founder of infant schools. In the present edition, which is carefully revised, the latest and most complete views of Mr. Wilderspin are embodied, and the work is worthy of the study of all interested in the education of the young. The testimonials prefixed to the work, by such men as Sir James Mackintosh, Mr. Wilberforce, Dr. Lushington, Sir John Sinclair, the Marquis of Lansdowne, and others conspicuous for their educational zeal and benevolence, are the highest proofs of the recognition of the merits of Mr. Wilderspin and his system. The work is written throughout with great good sense as well as good feeling, and abounds in useful practical hints for the management of young children in the family or in the public school. A *History of France for Children*, in letters to his niece, by Viscount Cranborne, will be found an instructive and entertaining little manual for youthful students of French history. It is judiciously and pleasantly written, and the author contrives to condense a good deal of information in a small compass. An *Introduction to the Construction of Plane Geometrical Figures*, by R. Burchett, Head

Master of the Metropolitan School of Practical Art is one of the lesson books used in the Government Schools of Design, and is equally adapted for elementary instruction—i. e., practical by any teachers and for any pupils. No pupil is admitted into the Metropolitan School, under Mr. Burchett's direction, without proving a knowledge of as much geometry as this little work conveys.

A Catechism for the use of Schools, by J. D. Menzies, M.A., gives a very good *Analysis of the History and Constitution of England*, and in the hands of an intelligent teacher, will be found admirably adapted for communicating information on this important branch of education. It may be used along with any of the ordinary school histories of England.

A Key to French Pronunciation in all its Niceties, by M. Le Page, author of 'The French Prompter,' 'L'Echo de Paris,' and other useful French class-books, is an excellent text-book for oral instruction, or for occasional reference in the study of French pronunciation.

For the knowledge of systematic and accurate book-keeping, in all its departments, a treatise, by Thomas Smith, of Liverpool, formerly a merchant in Barbadoes, is one of the best practical manuals, either for study by pupils, or for reference in the counting-house. Good works, specially designed for commercial education, are not common; and, among the few which can be unreservedly recommended, is *Smith's Practical Book-Keeping, Commercial Reference, and Counting-house and School Assistant*. It is a book important to all who are in trade, or preparing for commercial life.

An important work on prison discipline is entitled, *Results of the System of Separate Confinement, as Administered at the Pentonville Prison*, by the Rev. John T. Burt, Assistant-Chaplain, formerly Chaplain to the Hanwell Lunatic Asylum. Mr. Burt has had peculiar advantages for observation as chaplain, first in an asylum, and afterwards in a prison. He gives clear and copious statements of the results, physical, mental, and moral, of the system of separate confinement. It must be observed that the system, in its rigorous severity, is not carried out at the Pentonville prison, and Mr. Burt's arguments and evidence in favour of separate confinement relate chiefly to the modified system which he has witnessed in operation. The volume contains many important facts in the financial and educational economy, and other departments of prison statistics not generally made public in official reports. The prison has the advantage of excellent chaplains in Mr. Burt, and his superior, Mr. Joseph Kingsmill, who has also published valuable works on prisons and prisoners.

Advantage being taken of the interest still felt in the subject, and of the popularity of the writer, *Dr. Cumming's Lecture on the Duke of Wellington*, delivered at Exeter Hall before the Christian Young Men's Association, is expanded into a volume. This edition contains various additions by the author, but the most valuable part of the new matter consists of extracts from other publications on the same subject, rendering the volume an acceptable miscellany of documents relating to Wellington. The appendix contains anecdotes illustrating the Duke's character and career, and lists of his titles, honours, battles, and public services. Extracts are given from the funeral sermon of Dr. Croly, and from Mr. Gregg's account of the ceremonies in St. Paul's. The speech of Mr. Disraeli in the House of Commons is given at full length, with the remark, that "his just and eloquent tribute is well worth preserving." Leading articles from the 'Times,' 'Daily News,' and 'Weekly Dispatch,' contribute materials to Dr. Cumming's interesting and acceptable volume.

A Law Reformer publishes a *Letter to the Rt. Hon. the Lord High Chancellor Cranworth on Lord Brougham's Bill for the Extension of the County Courts' Jurisdiction*. This pamphlet places with considerable force the arguments in favour of Lord Brougham's Law Reform Bills. The aims of the author evidently tend towards a general extension of an original jurisdiction in matters of common law procedure, equity, and bankruptcy, to the

County Courts, with the design of ultimately confining the business of the Supreme Courts at Westminster to matters of appeal. There is no doubt that the extension of the County Courts' jurisdiction would be a great step towards the better administration of justice in England. The writer makes out some strong cases of the delays and costs of law under the present system; but his pamphlet would have been more effective had it been a little less dogmatic in its statements, and a little more moderate in its tone, if indeed a man can write temperately on wrongs so undeniable as those which Law Reformers seek to redress.

LIST OF NEW BOOKS.

- Æschines against Demosthenes*, 12mo, cloth, 2s.
Amabel; or, the Victory of Love, 3 vols. p. 8vo, £1 11s. 6d.
Astronomical Observations from 1842 to 1850, 4to, £2 2s.
Diary and Hours of the Lady Adolfe, 4to, boards, £1 1s.
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TREASURE-TROVE.

THE law of treasure-trove is the bugbear of archaeologists. Nearly three years ago there was exhibited at the Society of Antiquaries a gold fibula of remarkable workmanship. The exhibitor, to the great regret of the meeting, could only state that it was found somewhere in Scotland, and that the possessor concealed the place of its discovery, fearing that it might be claimed as treasure-trove by the Scottish Exchequer. This announcement excited the surprise of the meeting, and the Secretary was desired to write to the President of the Society of Antiquaries, urging his Lordship and the Council "to take into consideration the present state of the law in reference to the finding of objects of antiquarian interest, and to communicate thereon with the Government." The result has not transpired, but we suspect the deliberations of the Council did not peril the ancient law of treasure-trove, and that an onslaught on manorial rights was discountenanced and abandoned. In Sweden and Denmark we are told they manage these things better. There the law is, that all gold, silver, and other valuables found in the earth, shall be forwarded to the royal collections, and the full value of the metal paid to the finder, other objects of no intrinsic value, if curious, being paid for according to the estimate of the curators of the museums. This law is said to work well in those countries, and has led to very valuable accessions to the national collections. In despair of seeing it applied in England, the antiquary may indulge the hope that the spread of education will afford the best means of saving from destruction objects of

value found within the three kingdoms. The impulse which has been given to archaeological studies here has diminished the number of cases of melting down objects accidentally discovered by the labourer, and in a short time we believe nothing will be destroyed in this manner. We know this from experience, and could cite some, nay, many, cases in which objects in the precious metals have been withheld by the finders, not for the melting-pot, but because they were considered of much greater value than the weight of the metal. We may return to this subject, but in the meantime we give an account of a recent action for treasure-trove, leaving our readers to supply the moral:—

On the 21st June, 1851, the son of Robert Seaton, of Boroughbridge, Yorkshire, found, in a neighbouring stream, a piece of sheet-lead inclosing nine gold coins. He opened the lead with his fingers, it not being fastened in any way, and found the coins simply lapped up in it as they might have been in a piece of paper. The piece of lead, when unfolded, was about three inches broad and eight inches long; and the boy afterwards took it to a general dealer's in Boroughbridge, and sold it for a penny; it was subsequently purchased by the lord of the manor, who now has possession of it. The coins were 'units' and 'laurels' of the reigns of Charles I. and James I., two of King Charles bearing the motto, '*Florent concordia regna*,' and the other '*Cultores sui Deus protegit*,' and the six of King James, '*Paciem eos in gentem unam*,' all being in a good state of preservation. A boy, who was with young Seaton when he found the coins, snatched away two of them, and Seaton took home the remaining seven, and gave them to his father, who is a tinsman and brazier. Shortly afterwards the steward or bailiff of Andrew Lawson, Esq. (the Lord of the Manor of Aldborough), called on Seaton and requested a loan of the coins, saying that Mr. Lawson would like to see them, and they were accordingly lent to him. A few days after this Seaton sees Mr. Lawson, who then put forward his claim to the coins, as being treasure-trove, and found within his manor of Aldborough. The stream where they were found runs through the town of Boroughbridge. Mr. Lawson is not the owner of the land on either side; there is a right of road for carts up the stream, and the place where they were found is where the road enters the stream; but there was very little water there, and the lead was seen lying on a dry patch in the middle of the stream. It is possible that they came from the rubbish of an old church in the neighbourhood then being pulled down, the rubbish being carted that way. Seaton having tried to make an arrangement with Mr. Lawson for selling the coins, and having failed, demanded to have the coins back; and on Mr. Lawson positively refusing to give them up, he instructed his solicitor to apply for them. The application being refused, and the plaintiff (Seaton) being advised that Mr. Lawson had no title whatever to the coins, as they were not treasure-trove, inasmuch as they were not found in the bowels of the earth, but upon the surface, and the reasonable supposition is that they were casually lost or abandoned, he brought an action in the county court of Knaresborough against Mr. Lawson, who, however, objected to its being brought in a county court. On the case coming on, and the plaintiff's witnesses having been examined, Mr. Lawson's solicitor objected to the jurisdiction of the court, on the ground that a title to a franchise came in question. The judge, however, refused to listen to this statement, and a verdict for 15*l.* and costs was given. Mr. Lawson then obtained from the Court of Queen's Bench a writ of prohibition, commanding a stay of all proceedings in the county court, grounded on his affidavit, that if the case could be properly tried, and evidence adduced on his side relative to the finding of the coins, it would be found they were his lawful property, and stating his readiness to abide the event of a new trial at the same county court. After fruitless attempts to get the defendant to agree to such new trial, the plaintiff commenced an action in the Court of Queen's Bench, and proceeded with it until it was necessary for

defendant to plead and state what his defence was; whereupon Mr. Lawson, through his solicitor, made overtures of settlement, and finally obtained a judge's order for a return of the coins and payment to Seaton of his costs of the latter action,—thus dragging Seaton from court to court for six months, and at last returning the coins without having any question of right decided, or making any attempt to establish his claim, the effect being that Mr. Seaton has his coins again, but has been put to much more expense than the value of them. A similar action was at the same time brought in the Court of Queen's Bench on behalf of Peacock to recover his eight coins, and with a similar result.

TOPICS OF THE WEEK.

AT the Anniversary Meeting of the Geological Society which was held yesterday at Somerset House, the Woollaston Medals were awarded to Viscount D'Archiac and to M. De Verneuil, and the Woollaston Fund to Dr. Koninck. Professor Edward Forbes was elected President; Sir Charles Lyell, Professor Owen, Colonel Portlock, and Carrick Moore, Esq., were nominated Vice-Presidents; Daniel Sharpe, Esq., was elected Treasurer; and W. J. Hamilton, Esq., and R. A. C. Austen, Esq., were elected Secretaries. The office of Vice-Secretary is held by Mr. Rupert Jones. In the evening the President, supported by the Sardinian, Belgian and American ministers, and upwards of eighty geologists, dined together at the 'Freemasons.' The speeches delivered by the President,—who has risen in the short space of twelve years from the rank of Vice-Secretary of the Society to his present high position through his own brilliant researches,—by the foreign ministers, and by Sir Roderick Murchison, Sir Charles Lyell, Sir Henry De la Beche, and others, were chiefly congratulatory on the sound advancement which had been made in geological science during the past few years, on the great and truth-loving interest that was taken in it by the public, as evidenced in the large increasing circulation of geological books, and on its important practical value in developing the mineral resources of the country, as shown by the labours of the government geological survey.

Captain Penny, the eminent arctic navigator, has at length succeeded in forming a company for the purpose of carrying on whale and other fisheries, and founding a permanent settlement in the arctic regions,—a scheme which has occupied his attention for a great number of years. The objects of this company are the application of the powers of the auxiliary screw to whaling vessels, the establishment of fishing settlements in the bays and inlets of Davis Straits, and especially of founding a fishing and mining colony in an inlet known as Northumberland Inlet, or Hogarth Sound, discovered by Captain Penny, on the shores of which there is great mineral wealth, and where the whales hunted from the other fishing grounds find refuge, and especially abound during the spring months, when the ice in Davis Straits effectually prevents any vessel from approaching the coasts. The intended settlement lies in the same latitude as Archangel, and in a region in which the mineral wealth is known to be very great, especially in plumbago, a product almost worked out in England, and of great value. The company propose sending two new screw steam whalers, of 500 tons each, in the spring months to the seas between Greenland and Nova Zembla, a region to which Mr. Petermann has so often drawn attention. Later in the year the steamers would start for Hogarth Sound, so as to arrive there before August. They would there remain until the ice forms in November, when they would return with the produce of the fishing up to that time, leaving the settlers to prosecute the inshore fishery, and store up the produce until the return of the steamers in the following year. This scheme promises well. Energetic measures are indeed much needed to raise the British whale fisheries to their former importance, and to the same importance in which they have been carried on by the Americans for some time. We hope yet to see the steamers

of this company fish in the great Polar Sea to the north of Asia, and right under the pole itself, if, as is generally believed, the sea extends to that point.

The great project of uniting the Atlantic and Pacific Oceans by ship transit seems at length to be about to be achieved. The ingenuity, industry, and capital of both England and the United States are directed to the Isthmus of Darien. The recent discussions in the public journals, as to the most desirable route, are familiar to all readers. Whatever difference may exist as to details, and as to the merit of rival routes, the grand problem of interoceanic junction will be soon practically solved. The name of Fox, Henderson, and Co., as engineers and contractors, will suffice with many as a guarantee of the feasibility and success of the project, after the triumph of their construction of the Crystal Palace of 1851. Sir C. Fox speaks of the interoceanic ship canal as a light undertaking compared with many works of human skill and labour in former as well as present times. We lately noticed with praise a pamphlet, entitled 'The Isthmus of Darien Ship Canal,' by Edward Cutler, M.D., an enterprising traveller, who gives a narrative of his personal examination and knowledge of the localities. Dr. Cullen read a paper at the meeting of the British Association at Edinburgh in 1850, which attracted some notice at the time. He has since revisited the Isthmus, and in his pamphlet gives much new and important information.

A new edition, the eighth, of the *Encyclopædia Britannica* is about to be issued by Messrs. Black of Edinburgh. The successive editions of this truly national work form a striking index of the progress of literature and science. It was first published in 1771, in three volumes quarto; next in ten volumes, in 1773; in eighteen volumes in 1797, to which was added the supplement by Bishop Gleig, in two volumes, in 1801. In 1810, the work in its fourth edition was extended to twenty volumes. The rapid advance of various departments of knowledge in subsequent years rendered it difficult to embody the new matter in the work, and a supplement was commenced in 1815 and finished in 1824, in six volumes, edited by Macvey Napier, one of the Law Professors in the University of Edinburgh. The seventh edition, completed in 1842, contained whatever was of permanent value in previous editions and in the supplement, with much new matter, contributed by the most eminent writers in literature and science. The first volume of the edition now announced will consist of the celebrated preliminary dissertations by Dugald Stewart and Sir James Mackintosh, on the history and progress of Metaphysical and Ethical Philosophy, and by Professor Playfair and Sir John Leslie on the History and Progress of the Mathematical and Physical Sciences. To the dissertation of Sir James Mackintosh will be prefixed a preface by Dr. Whewell. To these will be added two new dissertations by the Archbishop of Dublin, on the Rise, Progress, and Corruptions of Christianity, and by Professor James D. Forbes, of the University of Edinburgh, on the Progress of Physical Science to the present time. The whole work will be edited by Dr. Thomas Stewart Traill, Professor of Medical Jurisprudence in the University of Edinburgh. The work is to be issued in monthly parts and in quarterly volumes, to be completed in twenty-one volumes. With publishers of so much spirit, an editor so judicious and accomplished, and able contributors in every department, there is little doubt of the work sustaining the high reputation which it possesses, worthy of the name which it bears, '*Encyclopædia Britannica*,' a record, by the best British men of science and learning, of the history and present condition of human knowledge. It is a work which would have gladdened the heart of the father of modern science, the great author of the '*Novum Organum*,' and the '*De Augmentis Scientiarum*.'

A meeting has been held in Manchester, the Lord Bishop of the Diocese in the chair, to take steps for providing some memorial of the late Dr. John Dalton. The promoters of this testimonial

have wisely resolved to make it of service for the promotion of science, as well as for commemorating the genius of the philosopher in whose honour it is founded. The subscriptions are to be devoted, first, to the erection of a statue in some public place of the town which has the honour of being associated with the name and fame of Dalton; and, secondly, to the institution of exhibitions in favour of two students of Owen's College, Manchester, tenable for two years, for original investigations in Chemistry, and also for proficiency in Mathematics. At the meeting, held in the Town Hall, the 26th of January, resolutions to this effect were moved by some of the most influential men of the town, including the Mayor, Mr. W. Fairbairn, Professor Scott, Principal of Owen's College, and Mr. Moore, F.L.S., President of the Literary and Philosophical Society of Manchester, of which Dr. Dalton was one of the founders, and long the most distinguished ornament. In the 'Transactions' of that Society many of his most important researches were first made public. A large sum has already been subscribed for the testimonial, to which many, besides the inhabitants of Manchester, will be proud to contribute.

On Monday the annual Hunterian Oration was delivered at the Royal College of Surgeons by Bransby B. Cooper, F.R.S. The New Hall of the College was used for the first time, and was filled by a crowded audience, containing many of the most eminent professional men of the metropolis. Mr. Cooper's lecture did not attempt to give any studied eulogy on the great John Hunter, nor to speak of his life and general career, which has been often and well done on previous occasions, but a selection of preparations from the Museum was taken, illustrative of the reparative processes of nature in animal structures, such as bones and shells, and in vegetables. These preparations, and the subjects of which they were illustrative, the lecturer produced as proofs of the genius and untiring industry of the great anatomist and physiologist, whose knowledge on such subjects was much in advance of his time. The concluding part of Mr. Cooper's oration was occupied with notices of the deaths of members of the College during the year, of which the list was unusually great. The lecturer paid a touching and deserved tribute of respect to the memory of Mr. Vincent, who had been for half a century a respected practitioner in the city, and who delivered the Hunterian oration in 1829. In eloquent passages Mr. Cooper also referred to the late Mr. Dalrymple, the distinguished oculist, and to Dr. Jonathan Pereira, whom he designated one of the first, if not the very first, pharmacologist of his day.

The following announcement has just been issued by the Department of Practical Art:—"Her Majesty's Government having required that the premises in Somerset House now occupied by the School of Design should be forthwith given up for the use of public offices, and having instructed the Department of Practical Art to assist in establishing schools of art, and elementary drawing classes, in connexion with public schools in several districts throughout the metropolis, in order to supply the elementary instruction heretofore given at Somerset House, notice is hereby given, that the Department of Practical Art, upon receiving requisitions from parochial and other authorities, will be prepared to aid in forming such district schools of art, and elementary drawing classes. A suitable room, or rooms, with lighting and fringing, will have to be provided by the local authorities, towards defraying the expenses of which certain fees received for instruction may be applied, and the Department will appoint, and guarantee the salary of, a suitable Master, and assist in providing a supply of copies, examples, models, &c., for the use of the students."

Mr. Thackeray is now delivering his course of lectures on the English Humorists at Washington, after having visited Philadelphia. The enthusiastic praise of the lecturer is not quite universal in the States. A New York correspondent of the '*Mobile Advertiser*' says, "I have heard Thackeray deliver one lecture. His subject was 'Hogarth, Smollett, and Fielding.' He is a large red-faced

Scotchman, with iron-gray hair, and betrays nothing in his personal appearance to indicate the genius within. I was quite disappointed in the lecture. He will not compare as a lecturer with half-a-score of names I could mention in the city of New York, of far less reputation or pretensions."

"Uncle Tom" has been cordially welcomed even in Russia! The French translations of him have, it appears, been eagerly devoured by the *beau monde* both of Moscow and St. Petersburg, and translations into Russian are now preparing for the *profanum vulgus*. Poor Tom has gained another, but perhaps not a greater honour—his name was given to the *beauf gras* which, in accordance with ancient custom, was paraded through the streets of Paris with bands of music, triumphal cars, and a grand *cortège*, on Tuesday last, being Shrove Tuesday.

A committee has been formed for raising a subscription for a memorial of Dr. Jonathan Pereira, the eminent pharmacist. It is proposed that a marble bust shall be executed, to be placed in the New College of the London Hospital, where Dr. Pereira was lecturer, and that an engraved portrait of the deceased shall be presented to subscribers. Mr. N. Ward is chairman of the committee, and Professor Redwood and Mr. Letheby treasurers. The meeting at which the resolution was adopted was held at the London Hospital.

In presenting a petition in the House of Lords this week from the lord provost, magistrates, and town council of Edinburgh, on the subject of the abolition of university tests in Scotland, Lord Campbell stated that he understood the law advocate was preparing a measure on this much agitated subject, which he hoped might pass into a law during the present session of parliament.

The '*London Gazette*' contains the appointment of the Hon. Charles Augustus Murray, consul-general in Egypt, to be Her Majesty's Minister Plenipotentiary to the Swiss Confederation. Mr. Murray has ably and honourably filled the post of consul in Egypt, and there are few books of travels in that country which do not make mention of his name as a man of refined taste as well as of official activity.

To the honour of the Royal Astronomical Society's gold medal, has been added, for Mr. Hind, that of receiving the Laland prize of about 300*l.*, and a medal, from the National Institute of France, for his discovery of four new planets during the past year.

A subscription, limited to five shillings each person, is being formed among the Fellows of the Astronomical Society and their friends, to purchase the bust, by Mr. Neville Burnard, of their President, J. C. Adams, Esq., F.R.S.

Mr. Macaulay has been elected a member of the Academy of Moral and Political Sciences of Paris, in the room of Dr. Lingard, deceased. He obtained 19 votes out of 22.

The Prussian booksellers intend to establish a grand book fair at Berlin, in order to be independent of that at Leipzig.

PROCEEDINGS OF SOCIETIES.

SOCIETY OF ARTS.—*Jan. 19th.*—"On the Stereoscope, and its Application to Photography," by A. Claudet. M. Claudet began by stating that the beautiful discovery of Professor Wheatstone of an instrument called the stereoscope, which elucidates the phenomenon of binocular vision, although known in the scientific world for nearly fifteen years, has only lately attracted the attention and excited the curiosity of the public, from its now general application to photographic productions. Although Professor Wheatstone, soon after the discovery of photography, made use of Daguerreotype and Talbotype pictures as the most efficient means of producing the illusion of solid representation in his stereoscope, no practical photographers availed themselves of the discovery, and it remained concealed in scientific records, until the subject was again brought into notice at the British Association at Birmingham, in 1849, by Sir David Brewster.

Professor Wheatstone's first stereoscope was composed of two small mirrors placed at an angle of 90° , and each reflecting to one eye one of the two binocular images. He afterwards constructed a refracting telescope, composed of two prisms of about 8° each, placed between the eye and one picture, and refracting the two images on one intermediate space, where they coalesced. Sir David Brewster recommended a stereoscope somewhat similar, but, instead of two common prisms, supplied with two semi-lenses, acting at the same time as refracting prisms and as magnifying glasses, by which the pictures could be considerably enlarged. This instrument was so constructed that all direct reflection was avoided, which is an indispensable arrangement for the inspection of Daguerreotype surfaces; and this contrivance, and the convenient shape of the instrument, had been partly the cause of its great popularity and usefulness. This instrument was called by Sir David Brewster the lenticular stereoscope. Photography alone can produce two images perfectly identical to the two images on the two retine; and if we can place them so that the right perspective is seen only by the right eye, and the left perspective only by the left eye, both in the line of direct vision, we have on each retina the same representation we had from looking at the natural objects. This is precisely the effect of the stereoscope; therefore, in the stereoscope we have the same sensation of solidity and distance as we have with two eyes. When we look at a solid object, such as a cube or a statue, it is obvious that the right eye sees some parts of the solid which the left eye cannot see, and *vice versa*. In looking with two eyes, the objects appear solid and separated from each other, because we are unconsciously taught to judge that what is seen by one eye, and not by the other, must be on a receding part of the solid, and hence the idea of solidity in our mind. When we direct our vision from an object upon an object nearer or more distant, we are obliged to shift the two retine in order to cause their axes to correspond with the new angle of vision, and to obtain a single vision. This is done with wonderful rapidity, and we are unconscious of the exertion. This phenomenon is beautifully illustrated by two photographic pictures on glass, intended for the stereoscope. M. Claudet showed that these two binocular images were not exactly similar—that each had a different perspective projection. He placed one against the other, and being able to slide them in a grooved frame, there was only one plane of the perspective in each picture which by the superposition could produce a single image, the objects on planes more distant or nearer were distinctly seen double; when the objects on the foreground plane were coinciding, all the objects behind were more and more separated, according to the distance; when the objects of the middle plane were coinciding, all the other objects before or behind were separated; and when the more distant objects were coinciding, all the others before were more and more separated as they were nearer and nearer. Therefore, in observing the two binocular pictures in the stereoscope, the eyes are obliged to alter their convergence in a certain degree for each distance, and it is to that exertion, and to the duplicity of the images, and their degree of separation both ways, that the mind has the sensation of relief and distance of all the objects represented in the stereoscopic pictures, and the process is exactly the same when looking in the stereoscope on the two binocular pictures, or when looking naturally at the real objects. If the two perspective projections of the Daguerreotype images are taken at a greater angle than they are with the eyes for the same apparent size, the optical axes have to alter their convergence in a greater ratio in passing from one point to another, the double images within and beyond the point of vision are more separated than in the natural vision—and from these two exaggerated effects we conclude or feel that the objects are more separated than they are in nature, and that the distance or relief is greater. By magnifying more or less the stereoscopic pictures, we, by the same reason, increase less or

more the stereoscopic effect. This is exemplified by looking with a double opera glass. If we look through the large lens near the eye, we considerably decrease the size of objects; and as the angle of vision remains the same as for natural vision, the eyes have to alter more their convergence, in surveying the various planes, than they would have to do if the objects were really at the distance at which they appear to be. In looking through the eye-pieces of the same opera-glass, we have a contrary effect, and a very unpleasant one, as we magnify the pictures. If they were seen by the eyes at the distance they appear to be, the angle of the optical axes would be larger than the natural angle; and the exertion in converging from one point to another of the magnified picture is less through the opera-glass than it should be if we were looking at the distance giving the same size of image on the retina. For this reason double opera-glasses are defective, and produce an incongruous sensation, which is very disagreeable. A single opera-glass is far preferable, and gives an idea of greater distance between the objects, and more relief of their various parts, than a double glass. One of the most remarkable phenomena to which M. Claudet referred, was the singular similarity of effect between squinting outwards and the stereoscope, and squinting inwards and the pseudoscope, when looking at two binocular pictures; for by squinting either way, we can bring the right and left pictures on corresponding parts of the two retine. In squinting outwards on a stereoscopic slide, we have, without the stereoscope, the effect of relief and distance; and by squinting inwards, the same effect of intaglio and inverted distances we have with the pseudoscope, and by squinting *vice versa* we have a contrary effect. It is easier to squint inwards, as we do when looking near our nose; and to obtain, by so squinting, the stereoscopic effect in examining the two pictures, we must place the right image under the left eye, and the left image under the right eye. In so doing we have the most beautiful effect of relief and distance, and more perfect than with the instrument, because the prisms and lenses always cause a certain amount of distortion from spherical and chromatic aberration. We have also another advantage, which is, that on placing the pictures nearer or farther off, we decrease or increase at will the stereoscopic effect, or the relief and distances of the various parts of the picture. M. Claudet illustrated his lecture by a number of excellent diagrams, by which all the various phenomena were fully explained. He showed that two exactly similar pictures placed in the stereoscope produced less relief than one of these pictures seen alone with one eye. From this fact he proves why painting can never represent the distance and relief of nature, or stereoscopic vision; that the vision with two eyes of a monocular picture gives a sensation of less relief and distance than with one eye.

Feb. 9th.—Mr. Warren delivered the first of a course of four lectures 'On the History, Trade, and Manufacture of Cotton.' This lecture was devoted to a consideration of the natural history of the Cotton Plant, and of the countries in which it flourishes, the different varieties of long and short staples, and their peculiar uses, being carefully described. The saw-gin, and its various modifications for fixing the fibre of the seeds found with it in the pod, was next explained; and Mr. Warren then referred to the condition of the people in cotton-growing countries, and showed, by well-arranged statistics, how the increase of our trade with America in this article had been the direct cause of a gradual extension of slavery, and had tended to raise the money value of the slave. There were but two ways, he said, in which England could put a stop to that abominable system, and looking at it simply in a commercial spirit, he believed it was her interest to do so. The first was to purchase the whole of the slaves, and give them their liberty, as was done in the case of our own colonies, and the other was to encourage the growth of cotton in British India, which had been shown to be capable of producing as good qualities, and as great

varieties of cotton, as any other part of the world. In India, too, British subjects would be employed as free labourers in its cultivation, the cost of which would not exceed, if, indeed, it came up to, one-sixth of the cost of slave labour. There were many reasons, obvious to any one who thought on the subject, why it was advisable that we should not depend so completely on America for our increasing requirements. There was never much more than two months' supply on hand, and already, on several occasions, this supply had been jeopardized, sometimes by natural causes, as the failure of the crops; at others, by the attempt at monopoly on the part of American speculators, which had obliged us to pay a higher price, amounting in one instance to between four and five millions in the year. When it was considered that two millions of our people were dependent for their daily bread on this trade, it became of the utmost importance that we should take every means in our power to prevent anything like an impediment arising to the regular and uninterrupted supply of so important a commodity.

CIVIL ENGINEERS.—Feb. 15th.—James Meadows Rendel, Esq., President, in the chair. The paper read was 'On the Use of Heated Air as a Motive Power,' by Mr. Benjamin Cheverton. The author, in a short historical notice, stated that Sir George Cayley had written on the subject in 1804 and 1807, and had subsequently built several engines, but that the Messrs. Stirling, of Scotland, produced the first really efficient engine, working by means of heated air, in the year 1827; in the same year Messrs. Parkinson and Crosley brought forward their air engine; that Mr. Ericsson, following more closely the arrangements and form of the ordinary steam engine, constructed an air, or a "Caloric Engine" as it was termed, in 1833. Messrs. Stirling patented further improvements in 1840, and in 1845 their engine was described to, and discussed at, the Institution of Civil Engineers; in 1851, Mr. Ericsson brought forward his present form of engine; and that the principle acted upon in both these latter inventions, and announced as an important discovery in motive mechanics, was the reiterated use of the same caloric in the production of power. The mechanical means of realizing this idea were described, and it appeared that in both inventions they were substantially identical. The ejected hot air, by being brought into contact with an extensive metallic surface, of wire gauze, was deprived of its heat, which the next moment was imparted to the incoming cold air, and thus the ultimate use of the furnace was only to supply the unavoidable waste of caloric by radiation. This view of the subject was strongly contested, as being inconsistent with the best established laws of nature, and as involving the idea of the possibility of the creation of power. It was argued at some length, that the employment of caloric as a motive agent, consisted in the development, from molecular forces, of a dynamic force, and, as such, was directly amenable to the third law of motion—that of action and reaction being equal and opposite. It was contended that sensible caloric was not an indication of the presence, but of the abeyance of mechanical action; that these were interchangeably convertible quantities; and, consequently, that a working force could appear only as heat disappeared—a conclusion entirely opposed to the assumed principle of the "Caloric Engine," that "caloric could be made to operate over and over again." It was admitted, however, that there was an apparent anomaly in the application of the law of action and reaction, when caloric was in question, in the fact, that its quantity was not less after than before the generation of steam-power, if it were estimated conjointly by water and temperature. But it was explained, that a cause might have two classes of effects, and might require two distinct and different measures to indicate its entire efficiency; that while caloric might remain intact under the aspect adverted to, it lost by a declination in the intensity of its temperature, for which the equivalent gain was a dynamic force—a conclusion as

adverse as before to the idea that such force could be acquired without cost. It was, in short, in the aspect of a *vis viva* "force" in caloric that the development of mechanical action must be considered. These views were further explained and illustrated by a reference to the analogous difference between momentum and the more practical modification of power, named by Smeaton and Watt "mechanical power," "work," and "duty;" and it was shown that here also an apparent discrepancy existed in relation to the third law of motion, but which was cleared up when both the measures of power—that by time and that by space—were appropriately used. It was contended that the "Caloric Engine" was analogous to a non-expansive high-pressure steam engine, which it would exceed in wastefulness of heat, if it were not provided with (what its inventor improperly termed) a "Regenerator," the office of which, it was insisted, was simply to absorb the untutilized sensible caloric of the escaping air, which, as compared with steam, was in very large proportion to the efficient caloric, and to afford another opportunity for its being converted into force, thus compensating for the loss of expansive pressure. An explanation, founded on these considerations, was given of the continued action of the engine for some time after the fire was withdrawn—a fact which had been advanced in support of what was styled the untenable hypothesis of a "regenerator of force." Although the mechanical effect of heat might be proved to be independent of the chemical condition, if not, also, of the physical constitution of bodies, it was admitted that economy of fuel, as being a distinct question from that of economising the caloric already in possession, was eminently a practical matter, only to be determined by experiment; and in this point of view it was explained in what manner the reception of heat, at a much higher temperature than steam, was greatly in favour of air as a motive agent; but, on the other hand, many adverse considerations were adduced, tending to show the impracticability of the system in its present form. In conclusion, it was shown that the "Caloric Engine" did not rest on true principles, exclusively its own,—that its merits stood upon common ground with those of the steam engine—and therefore, that even should the performances of air be found superior to those of steam, it could not be anticipated that the former would immediately supersede the latter; but, as far as public statements could be relied on, the performances of the air engine on board the "caloric ship" *Ericsson* were very unfavourable to the pretensions of the promulgators of the plan. The discussion was commenced by an exposition of the several systems adopted by Sir G. Cayley, Stirling, Parkinson, and Crosley and Ericsson, illustrating them by diagrams; whence it appeared that the most preferable mode of heating the air was that of Sir G. Cayley, by directly traversing the incandescent fuel; that the great improvement recently introduced by Ericsson was the wire gauge regenerator, which, however, formed an integral part of Stirling's original design. The practical difficulties of the immense dimensions of the heating vessels and cylinders, and the rapid destruction of the metallic parts, were fully considered; and it was admitted, that although at present there did not appear to be any positive recorded results more advantageous than by the use of steam, it would be wrong to discourage the attempt to use heated air, and to overcome the inherent difficulties of the system. Allusion was made to the appendix to a tract published by Mr. A. Gordon, wherein it was shown that the volume of the gases into which one cubic foot of anthracite coal was decomposed under atmospheric pressure was 219,250 cubic feet, that the volume of air required to sustain combustion was 14,273 feet; the mechanical power developed was 473,000,000 lbs., raised one foot. It was proposed by Mr. Maxwell Lefroy to pass these gases through water, in order to purify them from grit, &c., and to cool them to a convenient temperature, and then to use them together with steam in power cylinders. He pro-

posed a system of co-axial cylinders, of which the central one was the furnace, the two next were cylindrical shell boilers, the water in the inner one of which completely covered the surface of the furnace,—that in the outer one having its surface always below the insertion of the gas pipes in the furnace; the exterior shells being for the purpose of gradually heating the air in its passage to the furnace, so that the exterior shell, which alone sustained the bursting pressure, was always cool. About one-seventeenth part of the power produced would be expended in forcing in the air required to sustain the combustion of the fuel. The coal-hopper was co-axial with the furnace, and was kept cool by the supply water, descending through its hollow shell into the interior. The system would be one of high pressure, and some of its advantages were assumed to be, the absence of a funnel,—saving three-fourths of the fuel, safety from explosion, with economy of first cost, space, and labour. The discussion of the paper was adjourned until the meeting of Tuesday, February 22nd, when it was announced that the whole of the evening would be devoted to the subject.

GEOLOGICAL.—Feb. 2nd.—W. Hopkins, Esq., President, in the chair. The following communications were read:—1. 'On the Geology of a part of the Himalayas near Subatoo.' By Major Vicary. Communicated by Sir R. I. Murchison, F.G.S. In this paper, Major Vicary gave a geological section across the Sewalik hills and the southern slopes of the Himalayas, passing through Subatoo, and pointed out the general geological features of the country from near Umballa to Simla. The section first traverses an old beach-line of shingle and boulders, ranging along the southern foot of the Sewalik hills, and gradually thinning off towards the plains of Hindostan. It then crosses the sandstone beds of the Sewaliks, which are probably of the Miocene age, and have a general dip to the north-east. This sandstone is prolonged to the north-west beyond Jumboo, and in that direction occupies a much greater superficial area. Following the section, we find the Pinjor Valley occupied with gravel resting on the Sewalik beds; and at Buddee similar sandstones reappear, and are succeeded, first, by confused strata of red shale, and at the Kussowlee Range by calcareous sandstone, &c., having a similar dip, and in some beds containing Turritellæ. This is succeeded by the nearly vertical beds of gypsiferous shale, sandstone, &c. of Chota-gumber Valley. In some of the beds are traces of Algae, also Saurian bones, Astarte, and Turritellæ. The Subatoo Range then rises out of this valley, and consists of red shales, like those of the Kussowlee Range, succeeded by alternating beds of shale (with Astarte, Turritellæ, and fossil bones), limestone, nummulitic rock, and red shale. On these repose red shales and sandstone, the whole having a general dip to the south-east. In the Burra-gumber valley, north-east of Subatoo, a great fault occurs, and vertical beds of dark slates and coarse limestone without fossils are exposed by the river. From hence to Simla we pass over hills of shales and slate, with beds of coarse limestone, and Simla itself is, for the most part, composed of similar rocks, quite unfossiliferous throughout.—2. 'On the Gold-fields of Victoria or Port Philip.' By G. F. Wathen, Esq. Communicated by P. F. Johnson, Esq., F.G.S. The 'Australian Alps' are a series of distinct mountain ranges, that pass round the south-eastern corner of Australia (nearly parallel to the coast-line, and from fifty to eighty miles from the sea), and form a part of the main chain of the continent. This mountain chain, in Victoria, consists of clay-slates, mica-slates, and flinty-slates, together with granite, in a successional arrangement, forming collectively a recurring series. The strata are nearly or quite vertical, with a north and south strike, and are intersected by numerous quartz veins running at an acute angle with the slate. Vast plains of trap, forming high table-lands, run up to the base of the mountains, and probably cover their lower slopes. It is in the valleys and gullies of these mountains, and not very far from their junction with the trap-

pean plains, that the rich deposits of gold are found. Gold has been discovered at several points along this zone of mountains; but the richest deposits opened in the colony of Victoria (and, indeed, in the whole continent) are those of Ballarat and Mount Alexander. The former is about fifty-five miles north-west of Geelong, and the latter about seventy-five north-west of Melbourne. The enormous amount of gold which the latter district has yielded has chiefly been derived from two valleys, with their gullies and ravines. These valleys are known by the names of the streams or 'creeks' that run through them. One of these, Forest Creek, takes its rise in the granite forming the central mass of Mount Alexander; the other has its source in the high and broken ranges of slate that environ the Mount. Both creeks are tributaries of the River Loddon, on the banks of which, also, gold is found in small quantities. The Ballarat gold-field lies at the junction of the slate with a trappan tract, about seven miles from an extinct volcano, known as Mount Benigong. The original matrix of the gold seems to be the above-mentioned quartz veins, that traverse the slate generally in a north and south direction. The wearing away of the slate rocks and their quartz veins by the action of the weather, and by aqueous agency, have given rise to the auriferous beds of gravel and clay occupying the beds of the ravines and valleys at the present day. Occasionally the gold is found at or near the surface of the soil, diffused through the gravel; sometimes it lies as much as thirty feet beneath the surface, embedded in clay, either immediately upon the rough rock-surface below, or just above a white clay, known by the miners as 'the pipe-clay;' and it may be met with in other localities at every intermediate depth. In some places, boulders of quartz, and beds of hard concrete of quartz and slate pebbles, occur in the auriferous clays. These different conditions of the auriferous beds depend upon the physical characters of the gullies and the valley down which the drifted materials have been carried, and upon the varying force of the water-power that, at different times and at different places, has been brought to bear upon this shingle, sand, and mud. Thus in the creeks the deposits in their channels are richest at points where the stream has been impeded in its course, either by frequent sinuosities, or by being crossed by a bar of rock;—this holds good with the deserted channels of streams also. When auriferous clays and gravels occur in the dry gullies descending from the higher ranges, the richest deposits are always found in the ancient channel or bed of the gully, often occupying a very narrow area; but when these gullies contract at their junction with the larger valleys, the auriferous clays are often continued up the sides of the enclosing hills, even to their crests; and the distribution of the beds and of the gold is very variable under these circumstances, as though the beds had been here deposited by means of strong conflicting eddies and currents. It appears that, with regard to Victoria, the gold has been arrested in the small mountain ravines and gullies, and was not washed down to the larger streams. Auriferous sands in river-banks, or in alluvial plains of the low lands, are unknown in this colony. The methods of working the gold-bearing alluvia, either at the surface, or by pits and 'holes,' vary, of course, according to the depth to be attained, and the means at the command of the miners. The methods of separating the gold from the gravels and clays are the same as those used elsewhere, in New South Wales and California.—[Besides the Ballarat and Mount Alexander gold-fields, 'diggings' have been opened at Mount Blackwood and on the Moorabool River, near Ballarat; on the Plenty and the Yarra-Yarra Rivers, north-east of Melbourne; on the Mitta-Mitta River and Lake Omeo, in the north-east part of the colony; as well as at several points along the eastern portion of the boundary line between Victoria and New South Wales.]

ENTOMOLOGICAL.—Feb. 7th.—E. Newman, Esq., President, in the chair. John Garland, Esq., was elected a member, and F. J. Hudson, Esq., was

elected a subscriber to the Society. The President returned thanks for his election, and nominated as Vice-Presidents W. W. Saunders, Esq., W. Spence, Esq., and J. O. Westwood, Esq. Mr. Hanbury exhibited some of the white insect-wax of China, and the insects which produce it, and read an interesting extract respecting them from the journal of the Horticultural and Agricultural Society of India. The insects feed upon an evergreen shrub or tree extensively cultivated for the purpose, and are found chiefly in the province of Sychuen. They perforate the bark and feed on the juices of the tree, and after living thus for some months, giving the trees the appearance of being covered with hoar-frost in consequence of their bodies being filled with wax, they are in a fit state to gather, and are scraped off the branches. If this gathering be delayed, they adhere too firmly to be easily removed, and such as are suffered to remain become the stocks whence the race of the next year is propagated. The crude material thus obtained is freed from impurities by boiling in water, and is then fit for the market under the name of *Chung-pih-tai*. In its chemical qualities it is analogous to purified bees-wax and spermaceti, but differing essentially from both. It is harder and finer at a higher temperature than bees-wax, is insoluble in water, is scarcely affected by boiling alcohol, the acids or alkalis, but dissolves in essential oil. It has been imported and employed in this country, but is too expensive to be extensively used. Mr. Westwood remarked that the insects sent were the wingless females of a species of *Coccus*, and, with the exception of the short legs, were wholly filled with white wax. He proposed for the species the name of *C. Sinensis*. He exhibited several species of *Coccus* from various parts of the world, all of which were known to produce colouring or waxy matter. Mr. Baly exhibited some bees which had been preserved in spirits, and restored to their pristine condition by washing with soap and warm water, the pile being dried and raised with blotting-paper. Mr. Waterhouse said he had employed this method in restoring dirty and greasy insects with great success. Mr. Spence exhibited specimens of the African fly called 'Tsetse,' which he found were identical with the *Glossina morsitans* of Westwood. He also communicated some observations thereon, founded on a note forwarded to Dr. Quain, Harley-street, Cavendish-square, by William Oswell, Esq., who has travelled long and extensively in Africa, and on one occasion lost forty-nine out of fifty-seven oxen of which his teams consisted, by the attacks of this fly, the animal dying in a period of from three to twelve weeks after being bitten. It appears that three or four flies are sufficient to kill a full-grown ox, and the following appearances were observable in numerous examples examined. On raising the skin, a glairy condition of the muscles and flesh, the latter much wasted; stomach and intestines healthy; heart, lungs, and liver, sometimes all and invariably one or the other diseased, the heart in particular being no longer a firm muscle, but collapsing readily on compression, and having the appearance of flesh that had been steeped in water; the blood greatly diminished in quantity and altered in quality, not more than twenty pints could be obtained from the largest ox, and this thick and albuminous; the hands when plunged into it came out free from stain. The poison seems to grow in the blood, and through it to attack the vital organs. All domesticated animals, except goats, calves, and sucking animals, die from the bite of this insect; man and all wild animals are bitten with impunity. This fly is confined to particular districts, chiefly between 18° and 15° S. lat. and 24° 28° E. long., and is never known to shift. The inhabitants had their cattle at a safe distance from its haunts, and if in changing their posts they are obliged to pass through the country in which it exists, they choose a moonlight night in winter, as during cold weather it does not bite. Mr. Oswell, who was present as a visitor, gave a more detailed account of his experience with this pest; the chief new facts in our knowledge of it are, however, given above. Mr. Spence called attention to an

account sent to him by Dr. Schmidt, of his discovery in the caves of Carinthia of two new species of blind beetles, found in the darkest recesses.

The following papers were read:—1. 'A Short Account of Three Specimens of *Vanessa Io*, found hibernating, which emitted a slight but distinct sound on being disturbed,' by the Rev. Joseph Greene; 2. 'Descriptions of some new Longicorn Beetles, brought from China by R. Fortune, Esq.,' by W. Wilson Saunders, Esq.; 3. 'Descriptions of some new *Curculionidae*,' by G. R. Waterhouse, Esq.

BRITISH ARCHEOLOGICAL.—Jan. 26th.—T. J. Pettigrew, Esq., F.R.S., V.P., in the chair. Sir John Harpur Crewe, Bart. of Calke Abbey, Dr. Kendrick of Warrington, and eight other new Associates, were elected. Various presents were announced. A collection of pottery, found at different places in the city during late excavations, were exhibited by Mr. Ainslie and Mr. Haywood, Surveyor of the City Sewers. Many of these were interesting, and referred for arrangement and illustration. Mr. Saull offered some observations in relation to them, and on the structure and course of the Roman wall, and of the city boundaries. Some Roman glass, obtained from Bartlett's Buildings, was also laid upon the table, and a fragment of a large amphora. An iron object, somewhat in the shape of a duck, found in Bishopsgate, was exhibited, and was conjectured to have formed part of a lamp. Dr. Kendrick exhibited a fragment of pottery found in an excavation made at Mote Hill, Lancashire, supposed to have formed part of a sacrificial vessel. It was considered decidedly Roman; also what was conjectured to have formed a stopper for an amphora, found at Wildespool. Mr. Rolfe exhibited a bronze cup, found at Boughton Hill, Kent; also a bronze stirrup of the time of Henry VII., and a portion of painted glass from Canterbury, containing a rebus. It consisted of a robin in a tree, with the letters R. T. (Robin Tree). Mr. Moore, of West Coher, forwarded a rubbing from a lectern in Yeovil church, having the following inscription as read by Mr. Black:—

Precibus nunc precor cernuis
hinc eya rogato,
Frater Martinus Forester,
vita vigilet que beate;

which perhaps may be translated, "I now pray (beseech ye hence, alas) your humble prayers, that Frere Martin Forester may be awake in a blessed life." This inscription, which upon a lectern is uncommon, appears to belong to the latter part of the fourteenth or the beginning of the fifteenth century. The Rev. Mr. Hugo exhibited some Roman remains found in a sepulchral urn near Thetford, in Norfolk. They consisted principally of beads, and had suffered much from fire. Mr. Davis exhibited an original miniature of Mary Queen of Scots, by Zuccheri, in which she is represented with a cross, somewhat resembling that exhibited at a former meeting, supposed to have been worn by her Majesty. Mr. James exhibited a remarkably fine portion of armour of the time of Henry VI. It consisted of a foot with long spur and pointed toe, and measured 2 feet 7 inches. A paper on this most interesting specimen will be read at the next meeting. Mr. Black translated some interesting charters, to which were affixed the seal of Humphrey de Bohun, in remarkably fine preservation. They will appear in the journal. Mr. Tucker exhibited a singularly curious pack of cards, of the time of Charles II., and supposed to have been executed at the Hague, for the amusement of the royalists there. They are fifty-two in number, and represent the principal personages and events that occurred during the commonwealth. Mr. Pettigrew undertook to write an account of them for a future evening. They appear to be unique, and no mention has anywhere been made of them. They were purchased at the Hague, by the late Mr. Prest, for thirty-five guineas.

ETHNOLOGICAL.—Feb. 9th.—Sir B. C. Brodie, Bart., President, in the chair. Rev. Wm. Arthur, M.A., and James William Glassey, Esq., were

admitted Fellows of the Society. 'On the Varying Forms of the Human Cranium, considered in Relation to the Outward Circumstances, Social State, and Intellectual Condition of Man,' by Robert Dunn, Esq., Fellow of the Royal College of Surgeons. The valuable paper 'On the Human Mouth,' by the late Mr. Nasmyth, read before this Society in 1845, and published in the first vol. of its 'Transactions,' has an important bearing on my inquiry. From the structure of the human mouth, Mr. Nasmyth deduces the unity of the species. He maintains that the original configuration of the jaws was of the vertical or Caucasian type, and that all variations from that are deviations from a perfect form. To my mind the evidence is irresistible that is furnished by anatomy, physiology, and psychology, for the unity of the human species; but whether there may have been more creations than one of the same species is another question, foreign to the present inquiry, and requiring for its solution other and a different kind of evidence. Ethnologists agree with Dr. Prichard that there are three typical forms of the human cranium, from which the existing varieties may be traced—the prognathous, or Ethiopian; the pyramidal, or Mongolian; and the oval, or Caucasian; prevailing respectively and concomitantly in the savage, nomadic, and civilized states of man. Mr. Nasmyth has shown, from the structure of the mouth, that the prolongation of the jaws and the expansion of the cheek-bones and zygomatic arches are entirely due to the usages of the teeth and the action of the mouth in seizing, tearing, and grinding the food; in a word, to the exercise of a purely animal function, with which the encephalon has little or no concern. The jaws of the negro infant are upright, and there can exist no reasonable doubt that the lengthened period of suckling—from two to three years—which prevails amongst them, must give a direct tendency to the eversion of the jaws. And we can easily conceive, that if that period were abridged, and the exactions of savage life abandoned, the elongated jaws would cease to be perpetuated, from the mere adoption of the usages of civilized life in reference to food alone. The distinction between the protuberant and upright jaw is characteristic, and so important that Professor Retzius has founded upon it his great subdivision. Thus, in the class *Dolichocephale* (long-heads), he has the orders—1. *Orthognathe*, comprising the Gauls, Celts, Britons, Scots, Germans, Scandinavians; 2. *Prognathe*, the Greenlanders, various North and South American Indian races, such as the Caribs, Botocudi, &c., Negroes, and New Hollanders. And, again, in the class *Brachycephale* (broad-heads), the orders—1. *Orthognathe*, comprehending the Slavonians, Finns, and the other Tschudish races, Afghans, Persians, Turks, Lapps, &c.; 2. *Prognathe*, the Tartars, Kalmucks, Mongols, various North and South American races, such as the Incas, Carruacs, Papoes, &c. This division of mankind, by Retzius, into *Dolichocephale* and *Brachycephale*, has an important psychological bearing, indicating as it does the degree of development of the posterior lobes of the cerebrum, and the extent to which they overlap the cerebellum. A point of much interest for the chief distinction between man and those mammalia whose cerebral organization approach the nearest to his is, that the posterior lobes are so little developed that the cerebellum is left nearly or quite uncovered. The comparative development of the cerebrum in the typical varieties of man remains to be investigated. And beyond the announcement of the general facts, of the greater development backwards of the posterior lobes, and of additional convolutions to the superior, anterior, and lateral parts of the hemispheres, in the intellectual and cultivated races, nothing has been effected in this interesting inquiry. The protuberant jaw is associated with the narrow and receding forehead; the head may be long, but it is remarkably narrow in proportion to its length, as in the Negro, Carib, or New Hollander, suggesting the idea of lateral pressure; or it may be short, as in the Tartars, Kalmucks, Incas, &c. In the pyramidal type, with the flat and broad face, there is a like narrowness of the forehead, and deficiency of anterior development. The most striking pecu-

liarity in the skull is the shortness of the long or antero-posterior diameter in relation to the lateral, being, in the case of the Lappes, only as 1·20 to 1·00. Dr. Prichard justly remarks, "The greater relative development of the jaws and zygomatic bones, and of the bones of the face altogether, in comparison with the size of the brain, indicates in the pyramidal and prognathous skulls a more ample extension of the organs subservient to sensation and the animal faculties. Such a configuration is adapted by its results to the condition of human tribes in the nomadic state, and in that of savage hunters." Every Negro has not the projecting jaw, nor has every Turk the lozenge-shaped face. Under ameliorating circumstances, and conditions favourable to the development of the moral and intellectual faculties, these several characteristic peculiarities have been softened down, and in some instances have entirely disappeared. An Ethiopian and Mongolian skull has acquired the elliptical or Caucasian type. And I have endeavoured to show that such changes may be produced by adopting the usages of civilized life in relation to food alone. Dr. Browne briefly described certain crania which he laid on the table to illustrate Mr. Dunn's paper. Dr. Hübertz made some remarks on mental disorders in relation to soil, climate, &c., in the German and Scandinavian races of men.

INSTITUTE OF ACTUARIES.—Jan. 31st.—W. T. Thomson, V.P. in the chair. Nine Associates were elected. Discussion on Mr. Jellicoe's Paper 'On the Objectionable Character of certain Methods very generally adopted for the Determination and Division of Surplus in Life Assurance Companies.'

MEETINGS FOR THE ENSUING WEEK.

- Monday.**—Royal Institution, 4 p.m.—(Dr. A.W. Hoffmann, on Organic Chemistry.)
- Statistical, 8 p.m.—(Dr. Hübertz, of Copenhagen, on Statistics of Mental Diseases in Denmark; 2. Discussion on Dr. Farr's Paper on the Income Tax.)
 - British Architects, 8 p.m.
 - Chemical, 8 p.m.
 - London Institution, 7 p.m.—(Dr. Lyon Playfair, on Industry and Science.)
 - School of Mines.—(Natural History, 1 p.m.)—(Mining, 3 p.m.)
- Tuesday.**—Royal Institution, 3 p.m.—(Thomas Wharton Jones, Esq., F.R.S., on Animal Physiology.)
- Medical and Surgical, 8 p.m.—(Discussion on Mr. Cheverton's Paper on the use of Heated Air as a Motive Power—the Caloric Engine.)
 - Zoological, 9 p.m.
 - Meteorological, 7 p.m.
 - School of Mines.—(Chemistry, 11 a.m.)—(Mineralogy, 1 p.m.)—(Geology, 3 p.m.)
- Wednesday.**—Royal Institution, 4 p.m.—(Dr. A. W. Hoffmann, on Organic Chemistry.)
- Society of Arts, 8 p.m.—(A paper by Professor Jack, of King's College, Fredericton, New Brunswick, on Uniformity in Weights, Measures, and Monies—communicated by His Grace the Duke of Newcastle.)
 - Geological, 8 p.m.—(L. H. Coles, Esq., F.G.S., on the Microscopical Structure of the Skin of the Ichthyosaurus; 2. Dr. J. J. Bigsby, F.G.S., on the Geology of the Neighbourhood of Quebec; 3. J. W. Dawson, Esq., on the Albert Coal-mine, Hilborough, New Brunswick.)
 - R. S. Literature, 8 p.m.
 - Archaeological Association, 8 p.m.
 - School of Mines.—(Metallurgy, 11 a.m.)—(Mineralogy, 1 p.m.)—(Mining, 3 p.m.)
- Thursday.**—Royal Institution, 3 p.m.—(John Phillips, Esq., F.R.S., on the General Principles of Geology.)
- Royal, 8 p.m.
 - Antiquaries, 8 p.m.
 - Numismatic, 7 p.m.
 - London Institution, 7 p.m.—(Mr. W. R. Bexfield, on Music.)
 - School of Mines.—(Chemistry, 11 a.m.)—(Mineralogy, 1 p.m.)—(Geology, 3 p.m.)
- Friday.**—Royal Institution, 8 p.m.—(J. Wilson, Esq., on Ploughs and Ploughing, Ancient and Modern.)
- Philological, 8 p.m.
 - School of Mines.—(Metallurgy, 11 a.m.)—(Natural History, 1 p.m.)—(Mining, 3 p.m.)
- Saturday.**—Royal Institution, 3 p.m.—(Professor Williamson, on the Philosophy of Chemistry.)
- Medical, 8 p.m.
 - Royal Botanic, 4 p.m.
 - Musical Institute, 8 p.m.

FINE ARTS.

BRITISH INSTITUTION.

AMONG the works of this year, conspicuous alike for dimensions and striking light and shade, is to be observed Mr. Glass's picture, *The Night March* (223). This is evidently a sequel to his *Free Companions*, in the National Institution of last year, as the attitudes and costumes, even the figures and countenances, are the same. The success of the first idea has well inspired the artist to continue the drama, of which this is the second act. This gloomy and terrible band are now fording a stream in the midst of a savage glen, the light of the moon being introduced with high pictorial and imaginative effect on the water, and behind the backs of the horsemen, whose faces and forms gather blackness as contrasted with the silvery gleam. The guide's hand, as he points out the bearings of the ford, is in that bold, yet not too high colour, which attracts the attention, but is yet in good keeping—a difficult effect most successfully obtained. Another of the same artist's productions, *Study from Nature of a Barn* (373), seems difficult to connect with the spirit and temper of the last. It is a sombre and exact study of a scene which cannot present many attractions; but in truth, scarcely a single artist presents so much variety of humour and versatile power, so much unhesitating freedom and cheerful insouciance of style, as Mr. Glass.

The small-sized (approaching to cabinet) figures of Mr. Alexander Johnston will be much admired this year. Here, at any rate, we notice a marked advance. *Geneva* (2), the more elegant, is the less powerful of the two, but very charming in the difficult combination it presents of care and study with ease of attitude. The eyelashes are long, according to the quotation from Byron; but surely they are not dark, as the description would suggest. The figure, however, and its motto, are not very much in keeping, as indeed may be said of the other specimen with the lines from Burns (524). But though little suggestive of the character of the Scotch maiden, this is a most vigorous and excellent figure, bold almost to coarseness, yet of a superior style and quality of impressiveness, which attracts far more than it offends. In colour also, as well as drawing, it is a most artistic and effective performance, and the opposite character of the two subjects shows the range of the painter's powers. Near the upper end of the north room is a small head, by Mr. Frank Wyburd, called *Zuleika* (43), than which nothing can be more appropriate. It is indeed a beautiful study, the pattern of the dress being no less rich and splendid than the expression of the countenance is simple, and the hands delicate and graceful. This purple and gold ornament has also the subdued look of a garment that is actually in wear, and not the new-minted gloss and glitter which belongs to every accessory object in the Maclise school, and the effect is much raised in consequence. The beauty of the face is almost worthy the school of Raffaele.

Mr. Niemann is one of the few important contributors to this year's collection. His *Stonehenge* (97) is treated in a romantic style, not unsuited to the subject. The study of clouds shows an imaginative mind, well skilled in the knowledge of effects; and the stony giants loom through the haze with a mystery resembling that in which their origin is shrouded from the light of history. *Moss Troopers* (152) is of large size, and forms one of the most important landscapes in the rooms. Light and shade combine to produce much interest; a wide expanse of country, crossed by different lights, gives variety resembling that of Vanderneer; and whilst no story is directly told, enough is afforded by the action to intimate the scenes of military violence which are akin to the wildness of the prospect. The hardihood of the riders is undoubtedly shared by their horses, for a more frightful country than the rocky foreground to cross at full gallop can scarcely be conceived. *Norwich* (137) does not come up to the same high degree of excellence as the two former.

Mr. Copley Fielding appears with three beautiful pictures. *The View in Eekdale* (49) is the largest

and most composed of the three, with happily far less of that tendency to wiriness and hardness in the near foliage than sometimes is to be seen; with strong recollections of a style of past years in its general arrangement; but unfailing in its appeal to the eye, in sweet and seductive colour, arising from the experienced and long admired combination of tints in the middle and far distances. Perfection of tone, however, has been more successfully attained in a smaller scene, *View of Snowdon over the head of Fraeth Mawr* (114). This almost perfect gem of painting is worthy of the wide-spread fame that attaches to the name of this favourite artist. *Staffa* (3) is an expressive sketch, where the colour is in a different key. The pyramidal stability of the famed rock, though dimly seen amid the rushing elements of sea and air, is an effect sufficiently evident, but which gives a world of pleasure to the spectator, no less from its natural truth than its moral significance. The drawing, though seemingly without much effort, is most vigorous; the rain pours, the sky shifts bodily before the eye, the birds attempt in vain to stem the current, and the sea, which whitens on the rocks afar off, actually cannot rise before the power of the gale in front, but no sooner breaks, than it is carried away in clouds of foam. The amount of force in so small a subject is surprising.

Lyceiska—from the Play of 'Valerie' (59), is in a high class of composition. It will be acknowledged that the attitude of the Bacchante is most happily caught; it is wild and frenzied as a Mænad of old, yet strictly within the bounds of possible nature and graceful art. The portraiture also of the great actress, Rachel, is perceptible at a glance. That the result of so many excellences in point of art may not be pleasing as an object of contemplation, is probably quite consistent with the effect of the original acting. Indeed the eloquent but strained description of this very subject, by the authoress of 'Vilette,' will rush into every one's mind on seeing its living impersonation here.

We have already noticed Mr. Hering's *Borrowdale*. His other pictures do not present so great a display of colour. Two, however, which constitute almost a pair, the *Isola di San Giulio, Lago d'Orta* (166), and the *Isola dei Pescatori, Lago Maggiore* (268), are both instances of beautiful tone. The distance and aerial effect of the former are particularly rich and striking. Of the *Sunset in the Mediterranean* (20) so much cannot be said. The subject here is, indeed, too scanty; the boat, buoy, and sea-birds, scarcely fill so wide an expanse, where, also, the ripple of the sea is mannered in its regularity, whilst the rare and difficult effect of yellow sunlight on green water, so apt to degenerate into a 'brassy' effect, has not quite escaped the danger; but the sense of solitude is here, and the alternate light and shade on the sea, corresponding correctly to the sky and bars of cloud above, gives a feeling of immense distance along the surface.

It is impossible to pass without noticing *The Lady in Waiting* (142), by T. A. Fitzgerald, the name of which we presume is intended to have a double reference to the two actors in the scene. Though the painting here is clear and vigorous, and power and skill are manifest, yet the obtrusion upon the spectator of the mean animal delight in the little gourmand's face (for it is evidently not the grateful anticipation of hunger about to be satisfied), essentially vulgarises the subject, and is a striking instance of a degraded taste in selection.

The genre subject, called *A 'Fic'—Black to move*, by W. Hensley (130), is a very happy attempt in the line of T. Webster, and leads to high expectations from the pencil of this artist. The expression of mirth in the children's face is indelibly impressed on the spectator's memory.

A striking instance of how a subject, in other respects not remarkable, is rendered conspicuous and memorable from the extreme beauty and natural expression of the faces of the two young girls, is to be seen in *A Gossip on the Roadside* (528), by G. J. Cobbett, which shares the faint fleeting

shade of sentiment, if it does not possess the dramatic skill of Topham's Irish groups.

Returning once more to the landscapes, Mr. Jutsum is again very strong in *A Cottage Home in the Highlands* (281), which, though wearing an irresistible character of being composed, is yet happy in the skilful clothing of solid ground, with extended masses of heather, and in an approach towards a richer and warmer tone of colour in the neighbourhood of the cottage on the left. *A Stream in Berwickshire* (158) is spoiled by the brown treacherous colour of the water.

Mr. J. Wilson, jun., has also produced a fine painting in *Mount Orgueil Castle, Jersey* (204), one of the most complete that has yet appeared from him, but of the same character as many already exhibited.

A weird fantastic picture is presented in Mr. T. Danby's *Moonlight Feast* (446). The huge moon, the strange outline of the stork, the few quaintly disposed reeds, and the melancholy awe-struck frog, who sees his small family rapidly disappearing down the throat of the destroyer, are all too wonderful to be described. *Inverary Castle* (252), in a style of almost painful repose; and the *Sunset* (554), by Mr. J. Danby, present no varieties upon former instances of this peculiar manner. In the latter picture the ship seems to right herself most successfully in the midst of a frightful gale.

Duncan Baillie Macneil at Breakfast (483), from Waverley, by Mr. J. E. Lauder, is a fine bit of character, embodying with infinite gusto the points of minute description suggested by the glowing fancy of the novelist. The use of reds in the face, which is thereby rendered blotchy, instead of wearing the appropriate parchment-hue, appears to us a defect; which is well atoned for, however, by the admirable conception and drawing of this strange group.

One contribution by Mr. Le Jeune, *The Spirit's Flight* (407), is beautifully painted, and though small in composition, bears out completely the previous success of this accomplished artist in the difficult and almost solitary path he pursues, but which leads to the highest and purest region of art composition.

Mr. C. Branwhite's *Winter Sunset* (71) is one of the most successful of his snow pieces that we remember to have seen: the red sunlight is here not exaggerated, and the illusion of broken ice is wonderful. The picture, indeed, seems to radiate cold from its surface as the spectator passes it.

The only picture this year by T. Creswick, R.A., is a small cabinet piece, called *A Landscape—Afternoon* (405), a minute but rich exhibition of colour, with a sweetness appropriate to the time.

Mr. Keyl's pictures of animals will again attract attention this year, and were this skilful artist to combine more freedom of manner with his great success in delineation and texture, his productions would be viewed with still more unmixed pleasure. *The Cow and Calf* (251) is an excellent representation of the object; whilst the *Child and Dog* (277) adds to its drawing an incident which relieves the subject. In Mr. Jutsum's picture, *Glen Rosa, Isle of Arran* (230), the insertion of Mr. Keyl's animals has had a most useful effect in throwing back the distance, and adding life to the landscape.

J. Zeitter's groups have also this year shown a marked improvement. The group, *Children on the Sands, Yarmouth* (51), is painted with greater firmness and distinctness than many hitherto, though still a degree of confusion is to be noticed, arising from the uncertainty of outline and absence of light and shade. The colour and handling, however, are equally pleasing to the eye, as in the case of *The German School Boy* (147).

Mr. Dearman's *View of Albury, Surrey* (387), is also a great advance. Something of the manner of Morland is visible in the style, with a beautiful effect of middle distance. *Cattle* (296) is also very charming, and *Timber Carting* (85).

Another *View of the Isola San Giulio, Lago d'Orta, Piedmont* (318), besides that of Mr. Hering, already mentioned, is contributed by Mr. H. J. Johnson. The latter is not so much of a composition as the

former, embracing less subject, more distinct, and though beautiful in effect, not manifesting the same elaborate arrangement of tones as the former. *Tun-tallon Castle* (429), by the same artist, is more important in size and study, and more remarkable for beautiful tone along the margin of the sea under the cliffs. The clouds above have been treated in a different style of painting, in thick, solid masses of colour, not unsuccessfully.

The Study (416), by Alfred Corbould, is precisely what its name denotes, taken in a miniature style, and apparently from a daguerreotype example, with remarkable precision and delicacy.

Amongst the smaller studies on this screen, *The Old Lace Maker* (400), by G. Smith, is a good instance of this artist's exact and clear style. *Chimney Corners* (418) is almost equally prepossessing.

Hurst Castle, on the Solent (408), by John Callow, is also a lively piece of colour, in the usual warm and vivid style of this painter.

A Spanish Landscape and Figures (239), by J. Gilbert, has a novelty in its air and style which is attractive. The spectator is irresistibly reminded of a flight into Egypt by some Venetian-Spanish master, of which this would seem to be an adaptation, and indeed the merits of careful painting and warm colour are conspicuous in it. It is, on the whole, a very gratifying subject. Above it is a large painting, *Fruit Boats off Rotterdam* (240), by A. Montague, in the full and prolific, yet somewhat unimpressive style of the artist. A want of firm drawing appears to us to be the fault which gives an air of shadowy faintness to all this painter's compositions.

We are unfortunate in not admiring Mr. Wingfield's productions. He evidently looks back to Watteau, and the French style of the seventeenth century; but a fatal inaccuracy of drawing, and lumpiness of figure, mars all these gay groups, and forbids us to look beyond the first effect of a bright disposition of tints and arrangement of objects into the details of any of these scenes.

Between the north and south rooms is to be observed a painting by Miss A. S. W. Daniel, a lady artist of much taste, entitled *Her Frolic Grace Fitz-Fulke* (351). It represents the charming ghost under her disguise of the friar's hood and frock; the arrangement of the former over the head, throwing the face into part shadow, and the sombre hues of the dress, displaying by contrast the attractions of a fair and beautifully shaped hand. Indeed, the character of the latter would lead us to expect a similar degree of fullness in the features which do not carry out so unmistakably the idea of *embonpoint*, with which the gracious figure should be, as we imagine, invested: but in the treatment of these half shadows Miss Daniel's success has been complete. The hand is not in full light, nor yet in shade; and the successful way in which this difficult situation has been rendered, keeping the hand fair, yet half-dark, shows a perception of colour which is truly admirable.

A figure, called *The Last Rose of Summer* (553), by E. Hopley, is an instance of a face, in its peculiar style of beauty, attractive; but the dress can scarcely be so much an object of admiration, nor is the colour very striking.

Among the specimens of still life, Mr. Herring's pair of pictures, *Domestic Ducks* (103 and 121), are of distinguished excellence; and Mr. Lance's three fruit contributions, *The Hall* (98), *The Out-house* (117), and *Sunshine and Shadow* (161), though fancifully and arbitrarily designated, leave him without a rival, still *facile princeps* in this important branch of art representation.

On Monday, Sir Richard Westmacott, R.A., began his course of lectures, for this year, on Sculpture, at the Royal Academy. Commencing with a comparison between the rival capacities of Painting and Sculpture, the lecturer referred to the indispensable necessity of a study of the antique, giving a short sketch of the progressive style of the Greeks in passing through the various types of the athlete and the hero, upon which the forms assigned to Mercury and Hercules were variations. Style he designated the touchstone of art, distinguishing

between style, as founded upon a variety of examples, and mannerism, which was the product of only one man's distorted view of nature. Athens, Sicily, Egina, Argos, and Corinth are the only Greek states that have left us worthy examples of their arts; for, beyond the Persica of the Lacedæmonians, mentioned by Pausanias, no remnant of their skill is known to us. The remainder of the lecture was devoted to an examination of the peculiarities of the Egyptian and Etruscan modes of representation, showing much resemblance in their earlier stages, and a similar gradual development from rude originals to more perfect forms.

At a meeting of the Royal Academy, held on Wednesday, the 9th inst., Mr. Frith was elected an Academician, in the room of the late Mr. J. M. W. Turner; and at a general meeting of the Society of Painters in Water Colours, held on Monday, Mr. Jackson, of Bristol, and Mr. Walter Goodall, son of the renowned engraver of Turner's works, and brother of the A.R.A., were elected Associates of that body. The members of this Society also presented a handsome silver inkstand to their late keeper, Mr. Stepany, as a mark of respect and consideration of his long and valued services.

The 'Museum of Sovereigns,' which Emperor Bonaparte ordered to be formed some time ago in the Louvre at Paris, has just been thrown open to the public. As may be guessed from its name, it contains things that belonged personally to the sovereigns who have reigned in France. They occupy five rooms, and amongst them may be noticed the spurs, sceptre, and hand of justice of Charlemagne; the armour and swords of Francis I., Francis II., Henry II., III., and IV.; the Prayer-books of Henry II. (a clumsy volume), Mary Stuart, Henry IV., and Louis XIV.; the stone basin in which Saint Louis was baptised; the simple deal table on which Louis XVIII. was accustomed to write during his exile in England, and which he carefully preserved in the Tuileries after his accession to the throne; the writing table of Louis Philippe, damaged in the Revolution of February; the coronation robes, some uniforms, swords, &c., of Napoleon, together with a splendid copy, in vellum, of the translation of Ossian—his favourite poet—and the flag which he kissed on taking leave of the army at Fontainebleau. Most of the things collected are curious, and some possess a high historical interest. But of many of them people will 'wonder how in the world they got there!' Thus there are shoes, stockings, pocket-handkerchiefs, and other articles of dress of the elder Bonaparte, which possess not the slightest value of any kind, and are anything but agreeable to witness. Portions of the dress of an extraordinary man may very properly be preserved; but there can be no earthly reason for keeping all his wardrobe, especially when he was the contemporary of the elder part of the existing generation. If the stockings and pocket-handkerchiefs of the first Bonaparte are, however, to be exhibited to the veneration of our admiring people, assuredly the famous white hat and cotton umbrella with which King Louis Philippe used to figure in the streets of Paris, after the glorious Revolution of 1830, should be exhibited likewise. The umbrella in particular has no doubt claims to the honour, for not only does no such article appear amongst the relics of kings anywhere, but it played a great part in the history of the Orleans dynasty, and was in fact an appropriate symbol of the citizen monarchy.

The French papers announce that a painting of the *Descent from the Cross*, by Poussin, has just been discovered amongst some old lumber in the church of Notre Dame at Lamballe, department of the Côtes du Nord—it is estimated, though somewhat damaged, to be worth £1200. The same papers announce the arrival at Marseilles of a large statue of the god Apis, found in the lower part of a temple in Egypt. It may be remembered that some time ago the French government supplied M. Mariette with funds for making excavations at Memphis and other places—and it is he

who has discovered the image of the god. It is destined for the Louvre. The Louvre is likewise about to receive a large head of a woman in marble (about two yards high), and recently in the ruins of Carthage—it appears to have served to ornament the façade of a temple, and most probably represents Dido, though the discoverers of it profess themselves unable to decide. Finally, we learn from Paris that the competitions for admission to the French School at Rome will commence on the 16th of May next, and will continue to the 2nd of September. They will, as usual, consist of works to be executed by the candidates on given subjects in landscape and historical painting, architecture, and sculpture. The public exhibition of the successful works is to take place at the Ecole des Beaux Arts, from the 25th September to the 2nd October.

MUSIC.

THE MUSICAL WINTER EVENINGS, under the direction of Mr. Ella, have opened this season with much animation, and good promise. At the first evening last week at Willis's Rooms, Herr Hallé was the pianist, and among the executants were Herr Molique and Signor Piatti. The Trio in E flat, by Schubert, was skillfully given by these performers. On Thursday evening Herr Pauer was at the pianoforte, and gave proofs of the ability and taste which have made him to be esteemed as one of our best resident performers. The programme contained, Quartet in D, No. 79, Haydn; Quintet, C minor, Op. 53, Spohr; Quartet, B flat, Op. 42, Molique; Theme and variations in F, Op. 34, piano solo, Beethoven, admirably played by Herr Pauer. Miss Dolby sang, with her usual taste and power, the Cantata *Enone*, composed by Laura Barker, an unpublished work. The instrumental performers were Molique, Mellon, Goffrie, and Piatti. Hallé is engaged for the next evening, and Mdlle. Clauss for the concluding concert.

HERN ERNST PAUER gave the first of a series of concerts of classical chamber music, in Willis's Rooms, on Thursday evening. The programme contained pieces of a high style, some of them new, or rarely heard on such occasions. Hummel's Sonata, for pianoforte solo, in F sharp minor; Beethoven's Andante in F, and Mendelssohn's Andante and rondo in E, were the most remarkable pieces which M. Pauer performed, and a sonata of his own composition, arranged for piano and violoncello, in which he was accompanied by Signor Piatti. This new sonata has brilliant and effective passages, and the general feeling of the audience pronounced the merit of the work. Handel's second concerto, arranged by Herr Pauer as a pianoforte solo, and Mozart's Fantasia in F minor, for two players, performed by Herr Pauer and Mr. Sterndale Bennett, made up the instrumental part of the programme. Miss Dolby sang an air of Stradella, and of Blumenthal, in the latter accompanied on the piano by the composer. Signor Piatti gave an unusually fine specimen of his unrivalled skill and taste as a violoncellist. The concert was one of the best sustained and interesting that the lovers of classical chamber music have lately enjoyed.

At the Music Hall in Store-street, last week, Mr. Perry, formerly the conductor of the Sacred Harmonic Concerts, gave a musical evening, the chief feature of which was the reproduction of Handel's *Triumph of Truth*, which has not been publicly performed in the memory of the present generation at least. There are some fine and beautiful passages in it, as there could not fail in a work of that length by Handel, but the general effect is not striking. The ideas of Pleasure, Beauty, and Time, with Counsel and Deceit, and the other allegorical framework of the piece, were more suited to the taste of last century than the present day. In painting and sculpture, as well as in music, there is less of this quaintness of construction in works of genius. Some of the airs and choruses are very charming, such as the Hunting Chorus, and Pleasure's Solo and Chorus.

The chief vocal parts were sustained by Miss Dolby and Miss Messent, Mr. Benson and Mr. Bodda, and a full chorus and orchestra. Mr. Perry deserves praise for the spirited way in which he brought forward a work having the interest of historical association as the composition of Handel. Other excellent music was provided for the evening's entertainment.

The first of a series of concerts for the season, by Mr. Jansa, took place on Monday evening in the New Beethoven Rooms, Queen Anne-street. The programme presented two quartets, one of Beethoven, the other of Haydn, in which Mr. Jansa was assisted by Messrs. Hennen, Goffrie, and Reed. A Trio in E Major for pianoforte, violin, and violoncello, the composition of Mr. Jansa, introduced successfully last season, was given with admirable effect, and received with much applause. Mr. Aguilar took the pianoforte part, which last year was sustained by M. Alexander Billet; Mr. Reed, violoncello; and the composer, violin. Some vocal music relieved the programme, pieces of Schubert, Schumann, and Mendelssohn being given by Mdlle. Hermann.

Professor Lowell Mason gave a lecture on Tuesday evening, on Sacred Music, in the City Weigh House, the first of a course to be delivered in that chapel. The learned professor gave a highly intellectual discourse on the style and matter of sacred song. The adaptation of musical notes to express thoughts, feelings, and emotion, was ably discussed. The audience at intervals joined in exercises illustrative of the subject of the lecture, led by a choir of singers under the direction of Mr. Mason.

The second concert of the English Glee and Madrigal Union took place at Willis's Rooms on Monday evening. The principal singers were Mrs. Enderssohn, Miss Williams, Messrs. Lockey, Hobbs, H. Phillips, H. Barnby, and Foster. The glees and madrigals were by Webbe, Spofforth, Pearsall, Knyvett, Horsley, Morley, and Bishop. The third concert is to be on Monday, the 21st.

Mr. Allcroft is to give another farewell concert, on Monday, March 21st, at Exeter Hall, previous to his departure for the Continent, when "all the available talent in England" is promised. Judging by former occasions, the concert will be remarkable for quality as well as quantity of music, vocal and instrumental.

Mr. Lucas's annual series of musical evenings for classical chamber composition is to commence at his residence in Berners-street, on Wednesday, the 23rd.

Mr. W. Sterndale Bennett's second concert is to take place at the Hanover Square Rooms, on Tuesday, the 22nd.

The tribulations of the Italian Theatre at Paris appear to increase instead of diminish. A few nights ago *I Puritani* was presented; but not all the zeal of Bettini, Belletti, Valli, and Mdlle. Beltramelli could for an instant prevent the memory of *habitués* from wandering back to the time when Tamburini, Lablache, and Grisi figured in the same great work. The theatre was but indifferently attended, though no doubt the distribution of paper was as liberal as usual. The only means the management has of satisfying its subscribers and attracting the public is to strengthen its *troupe*—otherwise it must expect nothing but discredit and loss. It is announced that Mdlle. Lagrange, who has had the advantage of receiving instruction from Rossini, and has been singing for some time past with immense success in Italy and Germany, has been engaged: if so, the sooner she appears the better. Napoleone Rossi, the principal *buffo* of the day, and Madame Biscottini Fiorio are also promised. But the Parisians, having been disappointed once or twice already in the expectations created by the managerial announcements, seem disposed to act on the homely adage, "to believe, we must see and hear." The *Bravo* of Mercadante and the *Rigoletto* of Verdi are in preparation. Of the Grand Opéra at Paris, all that has to be said is, that Cerito concluded her engagement on Tuesday, when she had the honour, if honour it be, of

dancing in *Orfa*, before "their Imperial Majesties," who went in grander state than the most popular descendant of the most illustrious line of kings now seated on a throne would care to display. At the Conservatoire, Felicien David, so well known by his *Desert*, has produced a symphony, consisting, as usual, of an allegro, an andante, a scherzo, and a finale. It is of unequal merit; but parts of the better portions possess real excellence. He appears to have imitated Haydn rather than Beethoven, and has, it is almost needless to say, introduced bits of melody of that sort which he has made peculiarly his own. The scherzo is the worst part of the production: it is laboured, stiff, and cold. David is about to commence a series of grand concerts at the Winter Garden in the Champs Elysées. The musical fraternity continue to give concerts, though the Parisians show, day after day, a stronger distaste for that sort of thing. Ferdinand Hiller, director of the Italian orchestra under Mr. Lumley, and Viextemps, have been figuring in this way; but with all their talent and renown they failed to attract large *paying* audiences. Indeed, so great is the present unpopularity of concerts in Paris, that few even of the most eminent musicians hope to make money by them:—to keep their names before the public, and to dazzle provincials by a sort of Parisian *clat*, is all they hope for. Messrs. Maurin, Chevillard, Sabattier, and Mas, recently gave a *stance*, in which they executed the seventeenth quatour of Beethoven; but though they displayed talent and were applauded, it was easy to see that the Parisians do not, and probably never will, appreciate that class of the great German's compositions. A new musical society has been established—it consists of pupils of the Conservatoire, and its object is to give a series of concerts, for the purpose of gaining practice and experience, and making selections from original productions which have no chance of being brought before the public to be performed. Some of the authorities in the musical world seem to expect that the association will do good. Madame Stoltz has returned to Paris from Rio de Janeiro; and such is the infatuation of self-love, that she actually aspires to resume her sceptre at the Grand Opéra!

Our accounts from other foreign parts are not of striking importance. Verdi's new opera, mentioned in our last, is said to be steadily gaining ground at Rome. At Amsterdam Madame Persiani, Tamburini, and Gardoni, together with the *buffo* Rossi, are represented to be fascinating the Dutch in the *Barbieri*, the *Elisir*, and *Don Pasquale*: but, without ill-nature, it may perhaps be remarked, that the ears of the Hollanders are not the most refined in the world. Brussels possesses an Italian company, and one of its last performances was the everlasting *Lucia de Lammermoor*. Its success appears to be anything but great, and yet the worthy Bruxellois are not so exacting in musical matters as the Londoners or Parisians. At Stockholm the *Prophet*, after not fewer than sixty-two representations, without an interruption, has made way for the present to Mehul's *Une folie*, which has been revived with success after a repose of thirty years. From Trieste we learn that the population is divided into two factions as fierce as those of the Guelphs and Ghibelins of old, and are nightly doing battle on each other, in consequence of their taking different views as to the merits, the graces, and the beauty of two rival *dansesuses*—Mdlle. Plunkett, of Paris and London celebrity, and a Mdlle. Cruz, who we believe is unknown to northern fame.

THE DRAMA.

UNDER the circumstances of its original production, a more moderate success than attended Sir Bulwer Lytton's comedy of *Not so Bad as we Seem*, on the occasion of its first actual public performance at the HAYMARKET, on Saturday evening last, would not have been unsatisfactory. During the first three acts, where there is little interest, and in which it is not easy to discern the outlines of a plot, the audience were respectfully attentive, appreciating the dialogue, and watching with in-

terest the development of the various characters. Nevertheless, the original faults of the piece, its want of striking story and clear plot, and the total absence of all female interest, rendered this portion of the comedy, in spite of great curtailment, and some judicious alterations, heavier than could be acceptable to a miscellaneous audience, heavier than they had a right to expect from the author of the *Lady of Lyons* and of *Money*. In the fourth and fifth acts, the purpose of the story begins to be perceptible, the interest increases, and the hearty and continued applause at the conclusion showed that the portion of the miscellaneous public present stamped the piece with as genuine approbation as had been shown by the more select audiences to whom it had been previously presented by the distinguished company of amateurs who had made its performance the occasion of their well-intended charitable exertions. The cast on this occasion was one of the strongest as regards male characters that we have for some time seen, and whether the success of the amateurs put the real actors on their mettle, or whether the company were determined to give by unusual exertion greater *éclat* to the final novelty of Mr. Webster's management, we scarcely ever saw the various performers better fitted with parts, or more careful in their personations. The cast was as follows:—*Lord Wilmot*, originally Mr. C. Dickens, Mr. Leigh Murray; *The Duke of Middlesex*, originally Mr. Frank Stone, Mr. Stewart; and *Softhead*, originally Mr. Douglas Jerrold, Mr. Keeley. Mr. John Forster is succeeded in the part of *Hardman* by Mr. Barry Sullivan; Mr. Topham, as *Easy*, by Mr. Buckstone; Mr. Egg, as *Fallen*, by Mr. Howe; and Mr. Mark Lemon, in the difficult part of *Thornside*, by Mr. Webster. The heroines are now Miss Rosa Bennett and Miss A. Vining, while Mrs. Leigh Murray is the *Silent Woman*, now no longer silent. Mr. Leigh Murray's bearing was gentlemanlike and frank, rising with the interest of the part, and his personative scene as *Curl* effective. He was ably seconded in this scene by Mr. Howe, whose poor author was a truthful and characteristic sketch. Mr. Webster gave quite a distinct character to his somewhat insipid part; his face and expression are like a study of portraiture. Mr. Stewart was in earnest as the proud Duke, but failed in giving the solemnity of carriage and diction required by the part. Messrs. Keeley and Buckstone produced much hearty laughter. Their gradations and varieties of folly were distinctly marked, and in the drunken scene of the third act the fatuous imbecility of the one, and the uproarious explosive hilarity of the other, admirably contrasted as they were, elicited considerable applause. This scene, and the interview between David Fallen and the supposed publisher, were the most striking points in the comedy.

The *Louis Onze* of Casimir Delavigne, although the version brought out at DRURY LANE on Monday night is a fair translation, will not eclipse *Quentin Durward* in the recollection of the English reader. There is more of effective melodrama in the portrait by the French poet, but not so much finesse and quiet dignity as, while the darker features are so forcibly brought out, pervades the sketch by Sir Walter. The drama is not suited to the atmosphere of Drury Lane, and is altogether beyond the resources of the establishment, both in acting and as regards the *mise en scène*. *Louis XI.* is one of those pieces that require finished acting, and to be presented on the stage as a grand and perfect historical picture. In both of these requirements Drury Lane falls short. Mr. Davenport, who performed *Louis*, has a just conception of the character, but fails in the execution of it. His imagination does not lift him to the complete representation of the aged tyrant crouching before the fire with the young girl beside him, threatening his physician with the revenge of renewed youth, shrinking before his confessor, and claiming, even in his dying moments, the homage due to him as a king of France. The result of the performance was not satisfactory, the want of all interest beyond the absolutely historical was evidently felt by the audience, and we cannot think that the manage-

ment has done wisely in abandoning the style of drama of which *Gold* proved so successful an example.

Of the numerous Shaksperian revivals that have graced our stage during a period commencing with Mr. Macready's management of Covent Garden, that of *Macbeth*, at the PRINCESS'S THEATRE, on Monday evening, is the most remarkable; not as regards the acting, for we have seen this noble tragedy performed during the period we are alluding to, with far stronger casts than could now be presented by any theatre in London, although in the distribution of the parts, within the resources of the company, no mistake has been made on this occasion; but with regard to the getting up, which is remarkable for accuracy of detail, for striking effects, and, above all, for originality of treatment, especially in the supernatural scenes. Of the acting, as it is in the principal characters familiar to the public, we have only a passing word to say. We fancied that Mrs. Kean played *Lady Macbeth* with more *verve* and greater breadth than when we last saw her in the part, while Mr. Kean, as *Macbeth*, displayed the same care in his readings and the same advance in his art that have marked all his later performances. His last act was particularly good. We may mention that the new readings from Mr. Collier's volume were generally adopted, and that Mr. Kean evinced his judgment by reconciling us to the absence of the antithesis, caused by altering in the passage of the great scene between *Macbeth* and *Lady Macbeth*, the word *beast* to *boast*, by varying the emphasis in the concluding lines of his speech. In the getting-up of the tragedy on this occasion two points have been especially attended to; the one, to carry the mind of the spectator back to a period of rude splendour and of habits and manners far remote, and in consonance with the action as well as the period of the drama; and the other, to realize to the eye, by a judicious use of all the means and appliances of the stage, and even of modern chemical power over the effects of light and colour, the supernatural portions of the tragedy. The conventional Highland costume in which we have till recently been accustomed to see the characters in *Macbeth* dressed differs only in degree of correctness from the velvet suit and powdered wig in which Garrick appeared in the earlier portion of his career. First, we believe, some years back at the Haymarket, by Mr. Kean himself, and since by Mr. Phelps at Sadler's Wells, a reform was effected in this respect, but it has never been carried out completely till the present revival at the Princess's. The tartan is seen only in its crude elements; stripes and chequers of various colours form the chief materials of the drapery, and the costume of the higher characters assimilates to the classical, while that of the lower is of the rudest sort, both in material and form. The armour is composed of iron rings upon leather, the helmets of the chieftains, singular in shape, are decorated with the eagle's feather, and the shields are of skins or leather bound with iron. The heads even of the supernumeraries have the most Celtic aspect. The character of the architecture is of a class few specimens of which remain to test its correctness. The apartments are rude and uncomfortable. In place of the arch, we have elongated triangles, such as may yet be seen in the windows of Sumpting Church, and the roofs are of timber, resting upon massive stone columns, such as are to be found in the earliest Norman or the Romanesque churches. The dialogue between *Macduff* and *Malcolm* takes place at the gates of a Saxon city, surrounded with a Roman wall, an effective alteration, though not in accurate conformity with the text. It is, however, in the treatment of the supernatural scenes that the greatest originality is displayed. On the rising of the curtain the stage is discovered quite dark, and it is not till the eye gets accustomed to this that three dim forms are distinguished through the gloom. The same idea of indistinctness is carried throughout the witch scenes, which are none of them introduced by the ordinary change of scenery, but by the stage being

rendered dark. In the great musical scene a sort of lurid light only imperfectly discloses a crowd of wild-looking figures, and as Hecate rises in the air a thick mist clears off, and a view of Iona by moonlight is discovered. The ghost of *Banquo* appears first with a strong light concentrated on the face, and next through a stone column rendered transparent, and the apparitions of the kings pass across a dark cavern in a sort of half-light, and the pit of Acheron is actually a pit lighted by a dull red fire. The concluding scenes of the play are effectively represented, and the idea that a battle was going on close at hand carefully kept up; and at the close the young king *Malcolm* is elevated on a shield on the shoulders of his troops after the manner of the old northern nations. Miss Poole and Mr. H. Drayton are the principal singers of the solos in Locke's music, and an efficient chorus has been engaged, but a little more drilling of these would have been an improvement. Altogether there has been no revival of a play of Shakspeare's so complete, or in which a leading idea has been so effectively carried out. Great as is the variety of detail, the picturesque arrangement of the different groups, the well-selected colours of the costumes, and the artistic character of the scenery, are productive of a perfectly homogeneous effect. The eye is completely satisfied, and a grand poetical picture is realized. The scenery and effects are under the direction of Mr. Grieve, and the authorities for the costumes are set forth at some length in an appendix to the play-bill.

A new farce at the OLYMPIC, called *A Deed without a Name*, is but of slight texture. A retired publican who has married a shrew, to whose temper her first husband had fallen a victim, discovers the truth only in time to render his married life unhappy, and is induced by a wandering professor of legerdemain, during the absence of the lady, to pretend to drown himself, and in the first burst of grief for his loss to terrify, assisted by the conjuror, the lady to a better line of conduct, which is effected by the couple personating the ghosts of the late and actual husbands. The piece is smartly written, and abounds with puns. Compton as the conjuror, with his snatches of songs and melodramatic scraps, sustains the weight of the business. He plays with his usual quiet unctuous humour; his grotesque attitudes and odd bits of imitation are irresistibly droll, and chiefly owing to his exertions the farce was thoroughly successful. Before the farce *The Vicar of Wakefield* was performed; and in the part of *Olivia*, Miss Anderson fully sustained the favourable impression she had previously made.

'All Paris,' as it is the fashion to say, assembled a few nights ago in the Théâtre Français to witness the first representation of Madame de Girardin's *Lady Tartuffe*, a comedy in five acts, with Rachel in the principal character. Although the expression 'all Paris' is necessarily a figurative one, it was on this occasion, if ever, justly applied, for a more brilliant auditory has seldom been seen in any theatre in that capital—though brilliant auditories, especially on first nights, are by no means rare there. In Paris a distinguished audience is not the same as one in London. Here theatrical managers appear to think that it consists exclusively of a gathering of people who have titles, or high-sounding, aristocratic names—and the complacent public adopt the managerial estimation. There, it is an assemblage of rank, of genius, of official distinction, and of beauty—of the *crème de la crème* of the politest and most intelligent, though somewhat democratically mixed, society of any in Europe. Thus, on the night in question, the resident Parisian might have pointed out to the astonished stranger the new Imperial Sovereigns; a batch of Marshals of France, and admirals, and generals, ministers and ex-ministers, by the half-dozen; political notabilities of different parties; renowned artists; distinguished actors; great musical composers; high official dignitaries; grave judges of the Supreme Court of Cassation; the editors and principal writers of all the newspapers—and (if it may be said without an Irish

bull) of the newspapers that have been suppressed; the theatrical critics of the daily journals, looking wonderfully grand—and prominent amongst them, the burly form and jovial phiz of Jules Janin the Great; every author of note in town; illustrious foreigners; *savants* of European fame; the luckiest men on the Stock Exchange; and whole beves of *grandes dames*, vain of their rank, of pretty actresses and others of the non-rigid school turning them into ridicule—and of staid *bourgeoises*, shocked at the pride of the former and the *laissez-aller* of the latter. Perhaps, too, he may see the author, whether male or female, secreting himself or herself behind the curtain of a box in such an ostensible way as to become the observed of all observers. And then he will admire the deep interest which the cultivated and intellectual assemblage will take in the piece before them, and with what wonderful tact they will award applause, when due, both to author and performer. On the whole he will think that a 'première representation' of an important play in Paris is one of the most agreeable things that can be enjoyed; and if an Englishman, he will regret, for the sake of dramatic literature, that in his own country the day has passed away when a new play had power to attract all the most eminent in rank and wealth, the most distinguished in literature and art, and the most learned in science.

Madame de Girardin is favourably known abroad as well as in her own country as one of the most charming writers of the present day, and as the wife of the celebrated editor of the *Presse*. She is, besides, esteemed in Paris as one of the wittiest of women, and as possessing one of the most brilliant *salons* in that capital. Any new play by her, therefore, was sure to create a profound sensation; and the sensation was increased by the fact that, in the present case, she was known to have had the grand ambition of creating a counterpart to Molière's immortal *Tartuffe*—exhibiting and exposing hypocrisy in woman as he did in man. Many people accused her of scandalous presumption in attempting to place herself on a level with the *chef-d'œuvre* of the great comic poet; and more still were shocked at her taking the name of his hero in her title—a piece of audacity from which Beaumarchais and others of the highest order of playwrights in France always shrunk with a sort of dismay. But Thalia, it seems, favours the fair, and under her protection Madame de Girardin has triumphed in her temerity.

The play throughout bears a striking resemblance to Molière's magnificent comedy. His *Tartuffe* is a consummate hypocrite in religion—Madame de Girardin's *Lady Tartuffe* (by the way, that is only her nickname, her real name being *Madame de Blossac*) is a consummate hypocrite; she being a constant frequenter of churches, a patroness of charitable societies, and especially of that of the 'Young Epileptics,' a benefactress to the poor, and a pretender to the most immaculate virtue:—yet having had more than one love intrigue, passing herself off as a widow, though never married, and having been morally guilty of murder, by leaving a lover, who was accidentally wounded as he was quitting her chamber, to die sooner than compromise her reputation by affording him assistance. Molière's *Tartuffe* schemes and schemes until he gets all the property of his friend into his hand—her *Lady Tartuffe* schemes until she gets an old fool of a Marshal to promise her marriage and a fortune. The male *Tartuffe*, though under an engagement to marry, is in love with the wife of his friend, and attempts to seduce her: the female *Tartuffe*, though under a like engagement, loves and attempts to seduce the destined husband of her friend's daughter. *M. Tartuffe* sticks at nothing to gain his ends: and *Lady Tartuffe* calumniates with horrible malignity, and lays abominable snares for the innocent. Finally, *Tartuffe* is exposed as a scoundrel, and a like exposure befalls the lady. But in spite of this general resemblance to Molière, Madame de Girardin has continued to be original in details; and her dialogue, in which she wisely refrains from any imitation of the poet, is singularly spirited, witty,

and pointed. One scene is as effective as any ever represented on the stage, and is in itself a charming drama:—*Lady Tartuffe*, to prevent the young man whom she loves from marrying a young girl, asserts that the latter is unchaste—having been once seen in the garden in the dead of night caressing a young man. The girl's mother and her lover indignantly refuse to believe the charge, but it is confirmed by the gardener. The mother then, almost broken-hearted, but still certain of the girl's virtue, resolves to question her; but she is inexpressibly shocked at the idea of putting her purity to such a trial. At length, however, the fatal question is put, and the girl, to her mother's horror, answers it in the affirmative. But she explains that, when her mother was dangerously ill, she had gone into the garden to silence the house dog, which was attacking a young man who had leaped from the window of an adjacent house; and that to succeed in pacifying the animal she had been obliged to take the stranger by the arm, and with affected friendship lead him to the garden door. Thus, what was set down as a proof of guilt was really a proof of affection for her mother. The beauty of the scene lies in the contrast between the artless unsuspecting *naïveté* of the girl and the agony of the mother—between the angelic purity which breathes in her every word, look, and action, and the terrible imputation on her character, and finally in the cry of joy with which the mother sees her innocence made clear. None but a woman could have so delicately concocted and worked out such an incident, and in the cry with which it concludes there is that 'touch of nature' which reveals the poet.

Faults there are in this play, no doubt:—thus, some parts are too long; others, not sufficiently clear; some incidents do not contribute to the progress of the piece; and the force of the great she-hypocrite is lessened by her being constantly dogged, for no conceivable reason, by a sort of Mephistopheles, who scoffingly laughs at her pretensions to sanctity and virtue. But in spite of all drawbacks it is one of the most remarkable novelties that has been seen for some time on the French stage. Rachel acted admirably as *Lady Tartuffe*, but the character is a repulsive one. A *débutante*, Mdlle. Dubois, made a great hit as the innocent girl, and Madame Allan was capital as the mother. Regnier also distinguished himself, and the rest of the characters were so well supported as to produce that marvellous *ensemble* for which the *troupe* of the Théâtre Français is noted above all others in Europe.

It is scarcely necessary to say that the play was loudly applauded, and that all the Parisian critics, with one exception, sing its praises.

FOREIGN CORRESPONDENCE.

Dresden, 14th February, 1853.

I MENTIONED in my last letter that Professor Rietschel was at present occupied upon the monument to Goethe and Schiller, to be erected in Weimar. He has now completed a sketch in plaster, about eighteen inches high, of the two figures. Rietschel has abandoned entirely the system of clothing modern portrait statues in the flowing folds of ancient Greek and Roman costume; he maintains, and it seems to me with a certain degree of justice, that monumental statues should be not only portraits of the individuals meant to be represented, but also tolerably accurate pictures of the costumes of the time. Following out this idea, he has given us his two statues of Goethe and Schiller in the ordinary dress of the early part of the present century, and the effect produced is extremely good. The two figures stand side by side, Goethe grasping firmly in his hand a crown of laurels, which Schiller, the younger poet, but lightly touches. Goethe, in accordance with his character, looks calmly and confidently on the great world, whilst Schiller's eyes are raised to heaven as if seeking for inspiration; the figure of Goethe is full of dignity and repose, that of Schiller of emotion and grace. Professor Rietschel intends to begin his work early in summer; the statues are to be ten feet high, and cast in

bronze in Munich; they will be eventually placed on a pedestal of red granite in Weimar, but it is probable that the whole will not be completed before the summer of 1856. Besides this sketch I observed four beautiful little bas-reliefs, which the Professor was just finishing, in marble, for a Russian gentleman; they represent Morning, Day, Evening, and Night. In that of Morning, a beautiful winged boy flies through the air, and stamps with one foot on the owl, the bird of night, whilst on his other side the lark flies up to heaven—the expression of his face is full of childish innocence. The child in the representation of Day carries flowers in his hands, and a butterfly hovers above him. Evening comes with folded arms, followed by a bat, and Night, bearing poppy heads, is accompanied by the owl. The figures are all more or less draped, and the execution is worthy of the master. In the same room there was a beautiful medallion of Edward Devrient, life size, one of the best portraits I have ever seen. Rietschel is eminently successful in his likenesses, and has already made medallion portraits of several of the Dresden literary and artistic celebrities.

Herr Vogel von Vogelstein is exhibiting in his *atelier* a large picture, the subject taken from Goethe's 'Faust.' The picture is divided into compartments, like a Gothic window, Faust himself occupying the centre; he is represented seated in his study at the moment when he has invoked the spirit of the earth. The other compartments give different scenes from the tragedy. There is a great deal of merit in the picture, more perhaps as a work of imagination and careful study of his subject than in the actual execution. Vogel is much more successful in his portraits than in works of greater pretension. We have had another death from typhus since I wrote last, in the artistic world, that of Rudolph Beyer, a pianoforte player and composer of considerable talent and still greater promise, who died after two or three days' illness at the age of twenty-four. Karl Gottlieb Hering, one of the oldest of the Saxon authors, died a few days ago, he had written several works on music, and been a constant and voluminous contributor to periodical literature since the year 1788. In the catalogue of deaths I have also to mention that of Deinhardtstein the poet, who was released from a long and painful illness about the middle of last month in Vienna.

Herr Rethel is the author of the two very clever woodcuts, *Der Tod als Freund* and *Der Tod als Feind*, which I see mentioned in one of the late numbers of your journal. One of his best works, 'Ein Todtenlanz,' is equally clever, and in the same style. It consists of six plates, and represents Death under the form of one of the revolutionary spirits of 1848. He is leading on the infatuated people to the barricades; they fall dead on all sides around, whilst the bullets pass harmless through his skeleton frame, showing that Death and Death alone was the real gainer in that fearful time. Rethel had just finished his sketches for this work, when his studio was attacked in the Dresden disturbances of 1849, and had barely time to throw something over the drawings, when the mob rushed in. The text was written by Robert Reinark, who died suddenly here, about this time last year. The trial of Gervinus is now exciting extraordinary interest in Germany in all classes. He has determined to personally conduct his defence, which was to have begun on the 28th of last month. The cause will probably be carried from one court to another, so that the final decision will not be known for some time; the crown solicitor only seeks for a sentence of three months' imprisonment, but this does not fall within the jurisdiction of a jury in Germany, which in matters connected with the press can only be impanelled where the minimum of punishment is six months' confinement. A discovery most interesting to antiquaries has just been made at Siegmaringen—viz., that of an ancient burying-ground; graves to the number of thirty-six have been found in a garden on a small rising ground, at the depth of from two and a half to three feet below the surface. Some are hewn out of the solid rock, others lined with large stones,

and all covered over with masses of rock. The skeletons are for the most part well preserved, the feet all laid towards the rising sun; some of them were found on a flat surface, where oak charcoal had been burned, but without any signs of fire on the bones themselves. There were twenty-five male, six female, and five children's skeletons, which belonged evidently to strong, well-made, and young people, but of two totally distinct races; several swords, spear and arrowheads, knives, buckles, and spurs of iron, have been picked up, besides ear and arm rings of bronze, and necklaces of glass and earthen beads; there were also belts and buckles beautifully inlaid with silver.

Meyerbeer's *Prophet* has been performed in a novel manner in the beginning of this year at Antwerp. In the ballet skating scene, the whole of the stage was laid down with closely fitting blocks of ice, upon which the *corps de ballet* performed their evolutions; one piece of ice, thinner than the rest, covered a large hole in the stage, through which it was the business of one of the performers to fall; he is saved, apparently with great difficulty and much exertion by his fellow skaters, from a watery grave, and when brought upon *terra firma* he pulls out a live fish from his pocket, supposed to have been caught in his ducking. This piece of pantomime so enchanted the worthy Flemings, that they insisted on a *da capo* of the submersion scene. Rauch and Kiss have both promised to send works of theirs to the Dublin Exhibition.

VARIETIES.

Washington Irving.—The author of 'Bracebridge Hall' is now enjoying the society of Washington. He was residing in Baltimore last week with his friend Mr. Kennedy, and the 'American' of that city says that the intellectual labour in which his life has been employed has not impaired his bodily vigour, nor diminished that mental vivacity which, for the last forty years, has diffused so great a charm over English literature. In his life of Columbus, he has paid back to Spain a large portion of the debt we owe her for the discovery. We trust he will yet find time to complete his promised biography of Washington. The memory of the great General and first President hardly needs embalming; yet, if there is a "spice" or "precious ointment," that may still contribute to the preservation of those hallowed remains, we are sure that it can only be found in the casket of Irving. His countrymen will not easily release him from the duty of joining the history of Washington to that of Columbus.—*Peabody's American Chronicle*.

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